HOLY BIBLE

OF PUNK ROCK

155TH EDITION PLACED HERE APRIL IN THE YEAR OF OUR LORD 1996 BY THE MAXIMUMROCKNROLL SOCIETY $2.00 DONATION

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

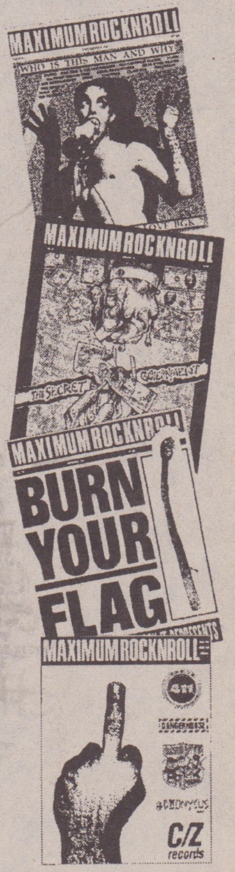
#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".



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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
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Issue out: by last week of following month

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1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

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MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
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WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed*. A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

MAXIMUM ROCKNROLL RADIO

Paul Curran
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Alisa Schulman
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Last Will

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call station	Tuesday 9PM
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89.9FM	Wednesday 10PM
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call station	
KUCI	Irvine, CA
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91.3FM	Tues 1AM
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89.3FM	Sunday 1AM
WALF	Alfred, NY
89.7FM	Tuesday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
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91.5FM	Wednesday 9PM
WUTK	Knoxville, TN
90FM	Fri 10PM
WUVT	Blacksburg, VA
90.7FM	Thursday 5PM
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91.7FM	Wednesday 9:30PM
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102.1FM	Tuesday 10PM
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Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

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TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- FEEDING THE FIRE-CD/Oddball-#1-zine
- SPAZZ/ROMANTIC GORILLA-split LP
- V/A-Six Weeks Omnibus-8"/V/A-Speed Freaks-2xEP
- APEFACE/ZERO HOUR-split LP/H100'S-EP
- V/A-Fuckin' Noise Terror-CD/STALINGRAD-EP
- FLESHREVELS-CD/FOUR LETTER WORD-EP
- FORCA MACABRA-LP/CAPITALIST CASUALTIES-live
- CODE 13-Wasteland-EP/LITMUS GREEN-CD
- V/A-The Boredom And The Bullshit-EP
- EXTINCTIONS OF MANKIND-LP/U.T.D.-EP

ROB COONS

- ABUSO SONORO-Prisões-EP
- DISKONTO-More Power To The Cops-EP
- FORCA MACABRA-Nos Tumulos Abertos-LP
- SPAZZ/ROMANTIC GORILLA-split LP
- DESPISE YOU-Pig Mindset-EP
- DESPISE YOU/STAPLED SHUT-split EP
- FEEDING THE FIRE-Hope Springs Eternal-CD
- H100'S-Texas Death Match-EP
- V/A-Fucking Noise Terror-CD
- G.I.S.M.-Human Condition-LP

PAUL CURRAN

- G.I.S.M.-Human Condition-LP
- KILLRAYS-Battlefield-EP
- GROUND ROUND-Memories Better Left Behind-10"
- FOUR LETTER WORD-Words That Burn-EP
- THE SQUARES-LP/WOOLLY MAMOUTH-EP
- DISCOUNT-Wonder Pulled Me Under-EP
- '57 LESBIAN-Destination Nowhere-12"
- 1-4-5's-Planetary Annihilation!-EP
- THE HANG-UPS-Chebosaurus-EP
- THE RANDUMBS-Hell Bent For Rehab-EP

LALI DONOVAN

- ELECTRIC FRANKENSTEIN-both45s
- THE LOUDMOUTHS-LP
- D.M.Z.-Live At The Rat Vol 2-EP
- THEE VICEROYS-Skiffle Sound-45
- RANDUMBS-Hell Bent For Rehab-EP
- ARMATRON/AS GOOD AS DEAD-split EP
- N.R.A.-Another Day At Work-EP
- THEE HEADCOATS-This Heart-45
- THE PARANOIDS-Broke-EP
- BRISTLE-CD

KARIN GEMBUS

- DESPISE YOU-Pig Mindset-EP
- CORNELIUS-Relocating-10"
- ARMATRON/AS GOOD AS DEAD-split EP
- RIGHTS RESERVED-LP
- PAWN-Guerrilla Intent-EP
- ZERO HOUR/APEFACE-split LP
- BRICK-Thou Shalt Not Kill-EP
- V/A-Six Weeks Omnibus-10"
- V/A-The Boredom And The Bullshit-EP
- EARTHQUAKE-Suck My Ass-EP

DR. DANTE & CHRIS HARVEY

- V/A-Back From The Grave Vol 8-2xLP
- V/A-Not So Pretty-2xLP/PAGANS-LP
- DAVE ALLAN & THE ARROWS-Chopper-45
- THEE VICEROYS-Skiffle Sound-EP
- THE SODS-EP/MUDDY FRANKENSTEIN-live
- THE LOUDMOUTHS-LP/THE SQUARES-LP
- THE SMUGGLERS-LP/THREE STONED MEN-LP
- 1-4-5's-Planetary Annihilation-EP
- TEENAGE GRAVES-Hippe Headhunt-EP
- THE RANDUMBS-Hell Bent For Rehab-EP

CAROLYN KEDDY

- MONOSHOCK-Walk To The Fire-2xLP
- 1-4-5's-Planetary Annihilation-EP
- YELLOW SCAB-Tuna Town-EP
- ELECTRIC FRANKENSTEIN-both45s
- THE STIPJES-Ripping It Off-EP
- THE LOUDMOUTHS-LP/THREE STONED MEN-LP
- DAVE ALLAN & THE ARROWS-Chopper-45
- TEENAGE GRAVES-Hippie Headhunt-EP
- THE FELLS-What I Got-45
- V/A-Killed By Death #26-LP

RAY LUJAN

- GUTFIDDLE-EP
- WOOLLY MAMOUTH-Cindysville-EP
- DISCOUNT-Wonder-EP
- THE LOUDMOUTHS-LP
- BLACK NASTY-CD
- CONNIE DUNGS-Missy And Johnny-EP
- HANG-UPS-Chebosaurus-EP
- BLINK 182-They Came To Conquer-EP
- SCARED OF CHAKA/GAIN-split EP
- VACANT LOT-Shake Well-CD

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TOP 10

Please send us your records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

- ARMATRON/AS GOOD AS DEAD-split EP
- DESPISE YOU-Pig Mindset-EP/G.I.S.M.-LP
- MCVEIGHS/FEAR OF REPRISAL-split EP
- RAW POWER-Burning The Factory-CD
- V/A-Six Weeks Omnibus-8"/STALINGRAD-EP
- CODE 13-EP/DEAD STOOL PIGEON-CD
- H100'S-Texas Death Match-EP
- SNUFF-live & CD/YELLOW SCAB-EP
- SPAZZ/ROMANTIC GORILLA-split LP
- V/A-Boredom And The Bullshit-EP

SMELLY MUSTAFA

- THE LOUDMOUTHS-LP
- PANSY DIVISION-Wished I Was Gay-LP
- THE WRETCHED ONES-Hey Old Man-EP
- FORTY-THREE-Christy-EP
- ELECTRIC FRANKENSTEIN-Get Off My Back-45
- SPAZZ/ROMANTIC GORILLA-split LP
- NAKED AGGRESSION-Right Now-EP
- TONE DEAF PIG-DOGS-Can Of Woop-ass-EP
- CRIKEY CREW-Youth-EP
- Mossberg-590-shotgun

JEFF RANDOM

- TEENAGE GRAVES-Hippie Headhunt-EP
- SQUARES-In Squarification-LP
- 1-4-5's-Planetary Annihilation-EP
- THE LOUDMOUTHS-LP
- V/A-Teenage Sapiens-EP
- THE STIPJES-Ripping It Off-EP
- THE RICKETS-Bottom Of The Bottle-EP
- MONOSHOCK-Walks To The Fire-2xLP
- FIRE DEPT-L'oeuf D-or-LP
- V/A-Back From The Grave Vol 8-2xLP

BRUCE ROEHRS

- WRETCHED ONES-Hey Old Man-EP
- RANDUMBS-Hell Bent For Rehab-EP
- TONE DEAF PIG-DOGS-Can Of Woop-ass-EP
- THE LOUDMOUTHS-LP/STAGE BOTTLES-EP
- PHANTOM FLIES-Sick N' Tired-45
- ELECTRIC FRANKENSTEIN-both45s
- SHORT & CURLIES-Make 'Em Suffer-EP
- CRIKEY CREW-45/CONDEMNED 84-EP
- DIE LOKALMATADORE-Loskumpel-EP
- SNOT ROCKETS-Hate Kinda Way-EP

KEN SANDERSON

- V/A-Six Weeks Omnibus-8"
- APEFACE/ZERO HOUR-split LP
- CODE 13-Wasteland-EP
- DISKONTO-More Power To The Cops-EP
- PINK LINCOLNS-Sumo Fumes 3-EP
- SPAZZ/ROMANTIC GORILLA-split LP
- THE LOUDMOUTHS-LP/BRICK-EP
- DESPISE YOU-Pig Mindset-EP
- DESPISE YOU/STAPLED SHUT-EP
- G.I.S.M.-Human Condition-LP

JON VON

- THE LOUDMOUTHS-LP
- THE FELLS-What I Got-45
- HIGH ROLLERS-Promotion-EP
- THE SMUGGLERS-Sizzle-LP
- '57 LESBIAN-Destination Nowhere-12"
- ELECTRIC FRANKENSTEIN-Get Off My Back-45
- THE HANG-UPS-Chebosaurus-EP
- WRETCHED ONES-Hey Old Man-EP
- DAVE ALLAN & THE ARROWS-Chopper-45
- PINK LINCOLNS-Sumo Fumes 3-EP

TIM YOHANNAN

- ELECTRIC FRANKENSTEIN-Get Off My Back-45
- EL DORKO-Squatters Inc-LP
- V/A-Back From The Grave Vol 8-2xLP
- TONE DEAF PIG-DOGS-Can Of Woop-ass-EP
- THE STIPJES-Ripping It Off-EP
- THEE VICEROYS-Skiffle Sound-45
- SODS-EP/THEE HEADCOATS-This Heart-45
- D.M.Z.-Live At The Rat Vol 2-EP
- V/A-Speed Freaks-2xEP
- THE LOUDMOUTHS-LP/ANGER-Unscene-EP

REMA YOUNG

- THE LOUDMOUTHS-LP
- ELECTRIC FRANKENSTEIN-both 45s
- THEE VICEROYS-Skiffle Sound-EP
- RANDUMBS-Hell Bent For Rehab-EP
- PINK LINCOLNS-Sumo Fumes 3-EP
- CONQUEROR WORM-Ride On-CD
- THE HANG-UPS-Chebosaurus-EP
- WRETCHED ONES-Hey Old Man-EP
- THREE STONED MEN-LP
- BLACK NASTY-CD

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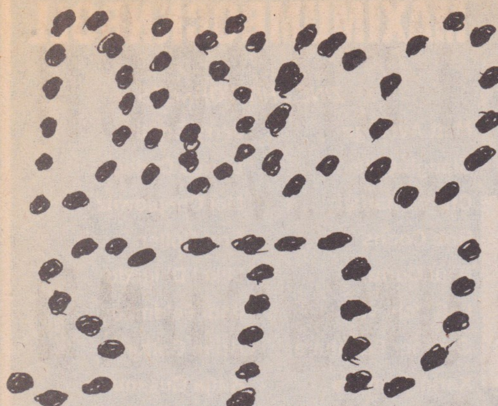

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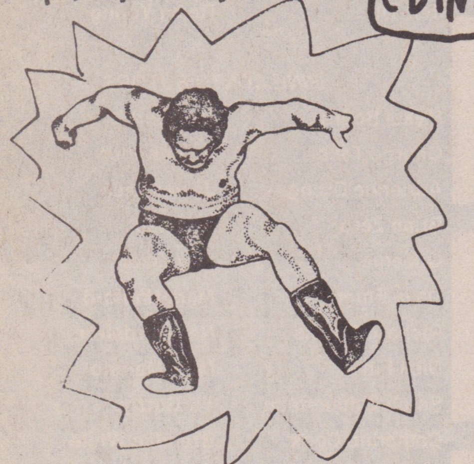

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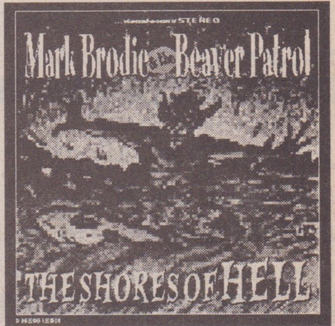

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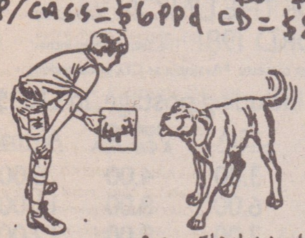

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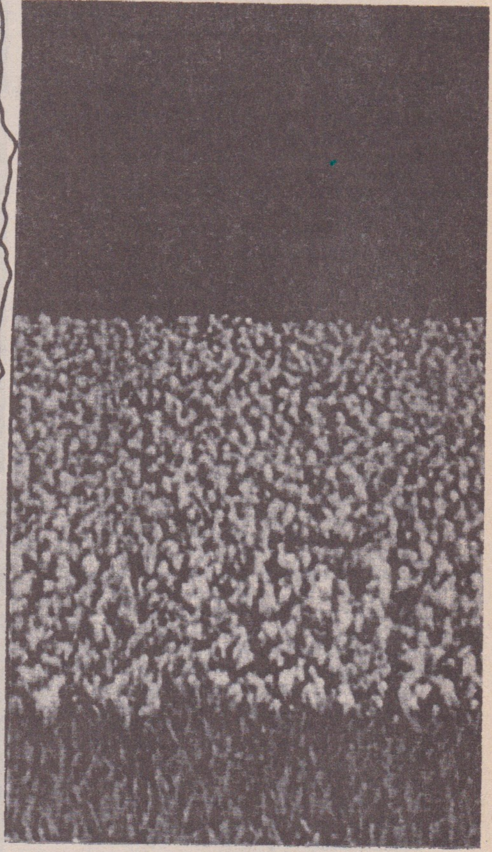

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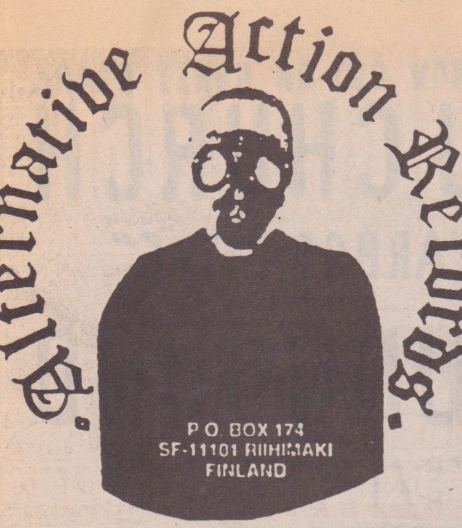

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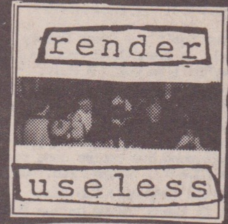

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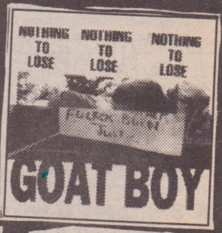

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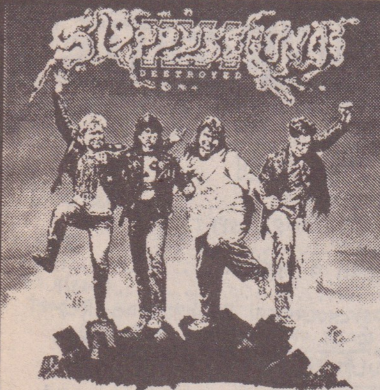

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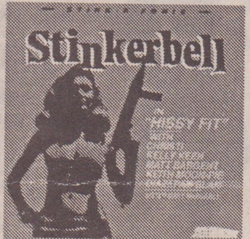

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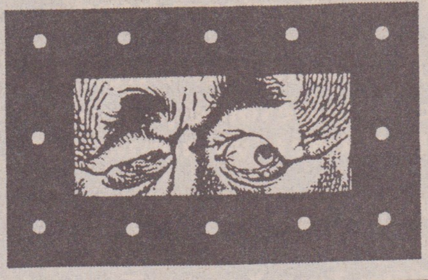

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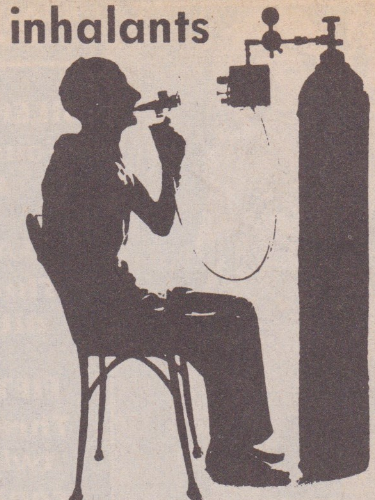

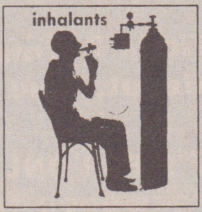

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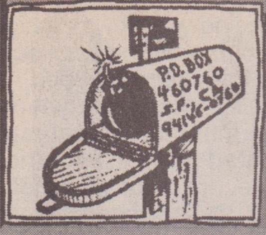
Letters



Dear Lefty Hooligan (at MRR),

I have to say you are absolutely right when you say that the American "middle-class" is a myth (I make reference at your quite good column in the first split part of MRR no. 151). Europeans used to think that the US middle-class is formed by people who normally make between $40,000/50,000 a year. I live in Italy and I can tell you that just a 30% of Italians are middle-class. A big lawyer or a skilled manager at a huge corporation can make $40,000 a year. My father, professor Giorgio Di Maio, made $32,000 after 35 yrs career. Most of the Italian workers work (in office or factory) for $7 an hour. A few months ago I had an opportunity to get a job as draftsman, in Virginia, for $22,000 a year at my cousin's firm. I realized I should, or I could be considered, poor in your country. My friend Piero Scaruffi, an electronic engineer, is 36 yrs old and makes $100,000 at Stanford University He lives in the South Bay Area and the rent of his house (with pool and garden) is $2,000 per month. I'd earn $1,800 a month nearby Washington DC... I can live in a hovel. So, the situation in Italy is shitty in any case (you keep in mind that anything is less expensive in America. Gas, food, clothes, rents,... a bit of everything). Not to mention the high taxes to pay (eg: the apartment we live in now costs $480,000 and every year we pay $3,800 just for this flat!). If Italy is now part of the G7, namely wealthy and industrialized countries, it's, in my opinion, a fantasy or a pure case. We are a Third World country! I see no differences between us and, for example, Spain or Greece. I mean, my brother is a philosophy professor (Phd graduate, like my father) and gets $1,500 a month! And our National Debt is estimated trillions and trillions of dollars. It will be hard for the Italian youth to try to repair this financial damage. Maybe we'll work up to 60 hours a week with a minimum (already low) wage. What a big deal! Maybe it's better to me to get that job in Virginia, at this point. I even got an invitation from the University Of Illinois at Chicago to attend an architecture program. The only problem it's that school costs $25,000 a year, which aren't peanuts even for my friend Piero Scaruffi. So, what I know for sure is that, at least in Italy, the "middle-class" isn't a myth, it's a fantasy!

Leonardo Di Maio/ Via Macedonia 72/ 00179 Roma/ Italy

PS: to George Tabb: your story on the November issue is incredible. But who are you? Are you a horse? Still, I cannot believe your words. You spew your sperm on the ceiling while laying on the bed and it smells like Clorox! And you didn't know anything about sex until you turned 16. It's kinda odd, this thing. don't you think so? Or you were a true dork or I dunno. You shot your load on the ceiling... Do not exaggerate, please!

To Lefty Hooligan,

Your article on unions and social power was interesting (If a bit scant). The purpose of unions has always been for the workers to achieve a middle class wage, giving them a social equality with the Cleavers (white collar suck ups), with less education, or the merchant class, without the risk of capital in materials or property. This power lead to great steps in the social struggles of blacks and hispanics, most notably the "los mineros" (the miners) labor movement in the southwest of the fifties when mexican miners in effect became freemen in our country.

But what else can this power be brought to bear on? The great social ills have been solved through legislation, but it will still take generations for black society as a whole to emerge from the bog of scant education and little wealth which keeps them trapped at the bottom levels of the income. And why tear down the capitalist structure? If we can use the government to penalize racist, sexist groups, but keep the efficiency of its system of allocating of resources, but twist it towards lowering the birth rate, for negative population growth, or allowing more young people free education (not on borrowed money).

And why be concerned about unions of workers? Why not the collectivization of the youth (punks)? In Hawaii there is a surfer's group which works on the environmental issues of the islands, which has a loose power structure, and yet is able to fight with the big money interests due to their vast numbers. A similar grouping of talent in every American city could be used to improve the quality of life for all youths. If the youth country were to pool their resources of skills and capital they could form communal living centers, allowing them to escape the pernicious influence of their parents, investing money, breaking their dependence on family, banks, and government for loans, giving the youth power to start their own businesses, and the teaching of skills from each member to the group so each can achieve a higher level of self sufficiency.

Such a group would be a marriage of the sixties communes, William Buffett's investment group, the liberation movement, the environmental movement, and college fraternities, giving the young freaks and punks an opportunity to achieve beyond taxi drivers and coffee shop employees. The last liberal

John Neibich/ 4523 S. Grandview Dr./ Tempe, AZ 85282

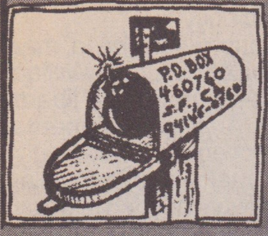
Dear Lefty,

I just wanted to write and say that your column is the best "heavy stuff" that I've seen in MRR for as long as I've been reading it. My exposure to punk rawk & other forms of music occurred around the same time I started working when I was 13, and helped me formulate the beliefs that I hold to this day. I guess I appreciate the material covered in your articles more now that I am older and have a job working for the AFL-CIO after being a member of a large construction union. The thoughts and opinions are often agreed upon, or at least appreciated.

However, your January '96 installment had a couple of statements that I wish to take issue with.

First, a little history: The American Federation of Labor was indeed led by Samuel Gompers after it's birth, but it was William Green of the Mine Workers who became president after Gompers' death in 1924. Green served until 1952 when George Meany filled the slot. In 1955 the AFL and the Congress of Industrial Organizations, then headed by Walter Reuther of the Auto Workers, merged into the (surprise!) AFL-CIO, with Meany as president until 1979. Lane Kirkland then took over, serving until August 1995, when Tom Donahue stepped into place until the October election when John Sweeney took the lead.

Second: Yeah, the American labor movement does have a history of being relatively conservative and concerned with bread and butter issues, but I fail to see how that condemns the entire concept of trade unionism, or the future of the AFL-CIO for that matter. Many folks that I have had the pleasure to work with, both rank and file and federalists, are perfectly aware of the change that must be brought about, and are interested in trying to help it along. I often get shit from anarchist and lefter-than-thou pals of mine for at least tacitly supporting the system and acting as a pressure valve for it, but whether you're an investment banker who wallows in the benefits offered by



it or someone who refuses to work within such corruption, you're still supporting it through direct (in)action. It may not be the best, but I was raised in a family where unionism offered some sort of security, pride, and dignity, and I believe that there is room for improvement from the old ways. I certainly trust the people I work with and for in directing change for us rather than the "vanguard of the proletariat" that sits around in overpriced coffeeshops WAITING for the revolution to happen for them.

Anyways, keep up the good work. It's good to read well thought out and worded, relatively un-academic social commentary. Just don't dis the unions or we'll come and break your legs you damned bolshevik you.

Oh yeah... uhhhh... the Devil Dogs rule; rocksteady reggae and bluegrass too, dude. Yers,

Tommy B./ Washington, DC

Dear MRR,

In reading your magazine, I can't help but notice countless bitchings about how stupid punk is now and how it means nothing and how back in '77 everything was great. What the hell are they talking about? In the last year and half I have had guns pointed at me by redneck gangsters, been beaten up by a homophobic mutant and have had countless threats and insults thrown at me all because I look like a "freak". I could easily stop this treatment by A.sewing up all the holes in my pants B. making sure my hair doesn't look 'stoopid' C. basically sucking society cock and turn into something that's not me. Why don't I do all this? I don't enjoy getting the shit kicked out of me or guns waved in my face, so why don't I get some Dockers and a nice baseball hat? Because I owe punk something and I owe myself something.

Before I found punk I thought of myself as vomit and hated myself because I wasn't like Biff the football player. I tried to fit into everything and of course failed. Then came punk. I learned that the popular fuckers were the shitheads and it wasn't worth it to get their approval. I could look in the mirror without cringing and after going thru Jr high with absolutely no friends, I met some people who didn't mind my shyness or dorkiness. I became an individual because of punk, and I don't mean I got a skateboard and a NoFX hat like every one else in the punk clique. That's where I think some of these people who think punk's dead get screwed up, because if you look at the punk SCENE, of course it's a stupid and moronic culture like the hippies and the jocks. But if you ignore the whole scene shit and actually be a punk (as in individual person, not a group), then it can be a great thing. Punk was made for geeks, and as long as someone learns to be themselves and have some pride from listening to a Germs or Dead Kennedys record it will never be dead or useless. Thanks for listening,

Abe Miner/ 4711 S. 43d/ Lincoln, NE 68516

Hi out there,

Most of you reading this probably wouldn't remember me. I used to write a column in MRR from late 1988 to around 1990 or 1991. I also used to be in the Yeastie Girlz. Over the past couple of years, a few people have asked me some tough questions about the Yeastie Girlz, especially about the song with Consolidated, and I never was able to give a reasonable answer. I apologize. I'm going to try now to explain, although not to justify.

Cammie, Joyce and I founded the Yeastie Girlz in the summer of 1987 at Gilman St. in Berkeley. It was a spontaneous kind of thing, it was fun, it shocked people and made them laugh and it was something very different from the rest of the teenage-male-dominated Gilman scene. At the time, YG was less of a band than a comedy theater group with a feminist message, and I still look back on those first few shows as a very important part of my life. In December of 1987, I left for a four-month trip to Mexico and Central America, which was to become another of the most important things I did in my life. Before I left, I told Cammie and Joyce that they should keep the Yeasties going without me. I knew Kate was interested in taking my place, and that was fine. I didn't want to be selfish and make the band die when I left.

Cammie put together a live demo tape from the first few shows, I made an ad offering the tape (with special yukky prizes) for $2 postpaid, we got a bunch of free blank tapes from a friend who worked in a record chain store... and then I took off, leaving Cammie to do all the work: copying demo tapes and tape covers, making up special yukky prizes, responding to people's letters, etc. It was a hell of a lot of work.

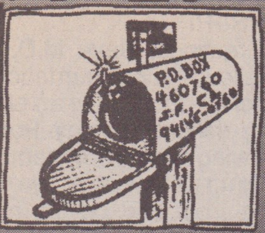
When I came back in April 1988, Joyce had already left for Europe, if I remember correctly, and Cammie, Kate and I did a couple of shows as the Yeastie Girlz. We recorded a record in the studio (which I now think was a big mistake), and it came out on Lookout Records. Then I left again, for good.

Cammie called me a few years ago and told me that the political rap band Consolidated had asked the Yeastie Girlz to record a song for their next album, with Consolidated doing the music and YG doing the words and the vocals. She said she and Kate wanted to do the song "You Suck," and she was calling to make sure that was OK with me (since I had come up with that song) and to ask if there was anything I thought should be changed. I said I guessed it was OK, but that some of the lyrics should be changed to reflect newer information about safe sex. Cammie told me that she, Kate and a new third YG member who I've never met had already written some new lyrics for that purpose.

I asked if Consolidated was on a major label. Cammie said she thought so, but she didn't know the details. I felt a bit uneasy about the whole thing, but I felt like YG wasn't my project anymore, and hadn't been for a very long time, so I didn't have a right to say anything. Plus, I got the impression that it had already been all set up, that Cammie, Kate and this new YG member all wanted to do it, that they had already told Consolidated they would do it and had scheduled the recording session, and that calling me was just a formality. I felt I was expected to say yes. (When I talked to Cammie about it a year or so later, she told me my impression had not been correct, that the recording session was not all set up when she talked to me and that she had also had doubts about doing it.)

I'm not going to go into detail about why I did what I thought was expected of me, but it's part of a long personal history that I've had to unravel piece by piece over the years, and it has affected all areas of my life. Not only was I wrong to do what was expected of me so much of the time, but I was even wrong about the expectations most of the time. I just never stopped to think about the consequences, or to speculate what might be going on in the other person's head. I just assumed.

I am not making excuses. I fucked up. I look back now at all the options I had, all the points at which I could have made a different decision. I could have insisted that the Yeasties break up when I left the first time. If I had a concept of what I was doing, of what it all meant, I could have sat down with Joyce and Cammie and Kate and we could have made some decisions on what the Yeastie Girlz is about, and



what it should and shouldn't do.

At the very least, when Cammie called I could have suggested that they use a different song, one which I had not come up with (like the song "Fuck Yourself," which Kate wrote while I was off in Central America). In retrospect, while that would not have been a real solution because a concept I helped form (YG) would still be being used to make money for a big corporation, it would have been a better choice of song. At least it would have had some political content. (Especially given the firing of Surgeon General Joycelyn Elders over the masturbation issue, which hit the news in a big way around that time.)

Now, I occasionally play the Consolidated/Yeastie song (Cammie sent me a tape of it) to torture myself and it makes me feel more and more that it was an incredibly big mistake in all possible ways. I think about when the Yeasties were interviewed shortly before I left the first time, about how Cammie said that we would never sell out because a big record company would want us to change our lyrics to something like, "Push, push your love thing, baby." It all seems very ironic now, as I listen to the song, and the lyrics don't seem that far off from Cammie's joke. Put some sexy music behind it, make the voices sound sexy, and that's the YG message: push, push your love thing, baby.

Cammie and I have since discussed most of this stuff, and I have worked out whatever resentments I had. I can't blame anyone but myself, since I was given a chance to say no and didn't. I hope I've finally learned some lessons. Remember: it's always a struggle to try to maintain control of your own life and your own expression and your own creativity. But if you give up, you lose everything.

So, there it is. I guess that's about all I'm going to cram into this letter. And I was known for my mercifully short columns. Oh well. If anyone has any more questions, they can write to me: Jane G., 80-50 Baxter Ave, #125, Elmhurst, NY 11373, USA.

P.S. I am now doing a zine called *Time To Organize.* I have two issues out, both are still available. The zine is mostly a compilation of materials taken from other sources, with some stuff I wrote myself. The idea is to encourage people to educate themselves and take action on issues that matter to them. *TTO* #1 has stuff on Prop 187, a bilingual (Spanish-English) leaflet about the death penalty, info on East Timor, a list of volunteer & study opportunities in Latin America, an interview with someone who escaped from the Navy, and more. *TTO* #2 has a bilingual leaflet on immigration, some thoughts on sexuality and sexual abuse, a leaflet about war tax resistance, an article on Gulf War syndrome, a bilingual urgent action for a draft resister in Colombia and some other stuff. If you're interested, please send 32¢ in stamps for one issue (tell me which one you want!) or 55¢ for both. If you're looking for a music-related fanzine, you'll be bored to death by my zine so don't even bother, please. I don't want to send it to people who don't give a shit.

P.P.S. I want to get a punk band together. I'm looking for people who feel rage about all the things that are fucked up in our society, and who care enough to try to change them. I'm looking for people who are as determined as I am to keep hands-on (DIY) control of all our creative projects and to communicate on a direct level with people as much as possible (rather than churning out a commodity to be consumed). I want to make music that rages, tears you apart. I don't care what speed, but lots of intense energy, passion, etc. Somewhat melodic is OK, but no wimpy crap (especially no wimpy pop vocals!), no wanking solos and no spacey improv (at least not at shows). I want to be in a band where EVERYONE in the band gets a chance to play bass, guitar and drums, and to do vocals. You don't have to be a musical genius, but you can't be afraid to try, and to put some effort into it. I want to be in a band where EVERYONE comes up with music and lyrics, and takes active responsibility for the various chores and activities involved in being in a band. I want to be in a band with people who are as committed to all this as I am, and who won't flake out and change their minds and decide they don't care about DIY anymore as soon as they start believing they are good musicians. I want to be in a band where we can all trust each other and where we can work together to make decisions by consensus. Is this too much to ask? Probably. But if it sounds like what you've been looking for, let me know.

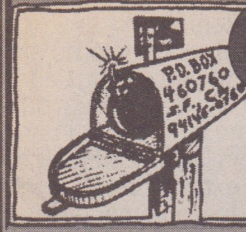
P.P.P.S. Thanks to everyone who has ever challenged me, called me on my bullshit, tried to get me to think before I jumped into things, etc. Even if I didn't listen at the time, your words stuck with me, and I appreciate that you cared enough to try. (Thanks especially to Tim Y., and to Sunnev in Oslo. And to Esneider, who will never let me take the easy way out.)

P.P.P.P.S. Más posdatas q'el Sup... chale

Hey MRRers,

I was prompted to write because of a few things about Rancid in the Feb. issue. You're probably sick of hearing about them (I sure as hell am) but I think it is important that I recount an experience I had with Lars Fredrickson last summer. I was at a Swingin' Utters/AFI/Screw 32 show in SF. During the Utters' set, Lars got up to sing "Beached Sailor". I didn't know who he was, I thought he was a roadie or something. It should be mentioned that the club, the Trocadero, has a very strict anti-stagediving policy, and anyone who even attempts to stagedive is usually roughed up a bit by the bouncers and then thrown out (Unless you're famous, of course). At the end of the song, Lars jumped out into the audience, and I had the bad luck of having the full weight of his fat ass land on my neck. A little later I saw him and said something like "You landed on my neck and I think you fucked it up pretty bad." He just gave me a 'I'm a bad-ass-and-don't-give a-fuck' gesture and turned around. Then I yelled something along the lines of "Fuck you, you fatass mother fucker!" He swung back around and gave me a back handed slap in the face. Now, I'm only 16, and pretty small, so it really pissed me off that a guy who looked old enough to be my father would just turn around and hit me like that. I just figured he was drunk and left it alone. Later somebody told me that the guy was Lars, the guitar player from Rancid. I was shocked. How could he hit a kid when it's kids like me that pay the fucker's rent? I always thought that punk was about helping each other out. Punks are rejected from society, so another punk should be like your brother. I've only been into the scene for a couple years, but at certain times the music has been the only thing that kept me going from day to day. Didn't the music ever mean anything to you, Lars? Didn't the kids ever mean anything to you? Or is playing (somewhat mediocre) punk rock easier than getting a real job? Whatever happened to unity? Guess there's no money in it. So now you got beaten up by some punks in New York. What goes around comes around, mother fucker. Maybe if you weren't a hypocrite and had actually stayed true to your "radical roots" you wouldn't have gotten your ass kicked. Oh yeah, did anyone hear about the band Lars was singing with who's lineup includes Steve Jones of the Sex Pistols, the drummer and bassist for Guns'N'Roses and some guy from Duran Duran? I forget what they're called, but the very existence of such a band, or self-described supergroup, proves my theory that punk is dead.

Jason Storm/ San Francisco CA



Hello, what's up. This letter is not intended to piss people off, but is just speaking our opinion concerning two very different scenes—Detroit and Chicago. We are from Detroit, but have seen enough shows in Chicago (sometimes as much as every other weekend mainly because many bands don't really play Detroit) to establish a pretty accurate view of the scene.

Let's get to the point, although the Detroit scene has many of its own problems, such as the recent closing of 404 Willis, so right now there is temporarily no place to play, but will hopefully pick up right where it left off once a new place is found. We're sure every scene has its own various problems that people have to deal, but we're not writing to bitch and moan like a lot of these other MRR readers. This is about problems within the scene, and why we don't like the Chicago punk scene in general.

One problem is, is that there are too many kids going to shows just to be there and be seen. Nobody dances, and if dancing does take place, the floor ends up looking like a heavy metal mosh pit. Hey Chicago! Do you know what a circle pit is? At the Effigies/Quincy Punx show at the Fireside Bowl, this one girl wanted to kick our asses just for bumping into her; and the amount of cold stares we received from people who dressed like 'punx' (but don't act like it) was pathetic. It's evident that the people who are at these shows are in it for the fashion; to dress punk just for the shows and for the shock value. ("Oh look at him, he's got a big red mohawk!"). So if your idea of having fun at a show is standing motionless watching bands, that's cool, but don't get pissed because we came to dance (this message is especially to all you emo kids and PC Crassheads).

Another thing,why are most bands from Chicago Screeching Weasel clones? Are they that pathetic that they can't think of anything else to get the baggy ass mall rats to their shows for the purpose of making money? FUCK THAT SHIT! We don't need that in Detroit! We have people who want to be part of the scene rather than just be seen. Although it doesn't take a rocket scientist to figure out that punk's already a trend, Chicago really overdoes it,

Does anybody even know that Detroit has a scene? Probably not seeing that we don't plaster it across the pages of this very magazine. The Catfish, Hatchet Job, Earthmover, Old Spice, Suburban Delinquents, Bump'n Uglies etc., and even the older punkers like Cold As Life, Pist'n Broke, S.B.L.C., West End, etc, are kicking ass in Detroit right now without cashing in on the punk trend.

And don't even bother writing back saying that we're calling you "posers" or that we think that we're more punk than you. That's not the case at all. We just wish that if you get into it, you get into it for real.

Now we can finally see why Ben Weasel doesn't want to hang around. With Love, Bill and Mike

Dear MRR and all readers,

I've just read Todd's letter in MRR #153, and can confirm that Rob Sexton is a cheating bastard. Three years ago, I sent some money for stuff by his then band, Lazy Susan. After numerous letters, I've still heard nothing from him, and certainly don't expect to. What makes this more annoying is that I bought from and traded with him for about 18 months before this happened, and never had any problems at all.

All I can say, is that people should be careful when dealing with Rob Sexton, although better be safe than sorry-just don't ever think of dealing with him. In over ten years of sending/ trading with people from overseas, only Rob Sexton & Wooden Blue Records (Jimmy Eat World CD) have fucked me over. Everyone else has been real cool and prompt, especially Dave Best (Roadkill) & Ken Blaze (The Unknown). Cheers,

Richard Cocksedge/ 13 Brynglas Road/ Newport/ Gwent/ NP9 SQY/ UK

PS. Will be in SF, LA & SD in June-can anyone send me addresses of good punk record shops?

Dear MRR,

I am in a band like a lot of you and just got a letter in the mail that I thought some of you would be interested in. Federal Records from Raleigh, North Carolina sent my band a letter saying they are looking "for the next big national acts". According to them, all we need to do is send them fifteen dollars and they will consider putting us on a compilation album that they are putting out. How nice and considerate of these guys to try to rip off numerous small "punk" bands like ours. Fifteen dollars may not seem like a lot to some of you, but to me that means guitar strings and few packs of smokes. These shysters are preying on bands to be naive and hopeful so that they can make a lot of money. Fuck them!

If any of you have had the unfortunate twist of fate to know Geoff Arnold (who sent us the letter) please kick him in the balls and tell him it's from me,

Julie Ballgagger/ PO Box 278/ Hermosa Beach, CA 90254

Hello MR&R!

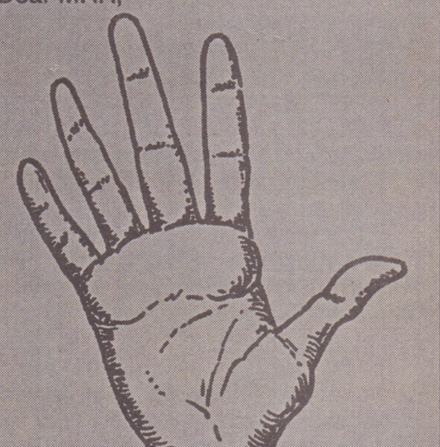
Greetings, Dave M.D.C. here. Believe it or not, I am teaching special education in an elementary school in rainy Portland, Oregon. Having survived my band's Spring of '95 split up with Alschvitz being incarcerated (he's out and on the run from the law) and my own 500 pound gorilla of a methamphetamine habit, I am 100% clean since May 5, 1995, though not smug about it.. Speed is very stimulating, I have just faced that I have done my share for this decade. "Don't just say no," just know it's powerful wampum and has set thousands downward spiraling en route to attempting to "kiss the sky." "Speed is yoga for the lazy," and you don't need it. Keep an eye on how your ritual will turn into maintenance.

I have put together a "new" M.D.C. lineup with ex-M.D.C. guitarist, Eric Calhoun and two new good souls. We are doing various northwest Portland NORML fund raisers and are looking to play out a summer tour, change the world, etc.

So old friends and new, give a holler, (503)760-9692, evenings are better. Take care of yourself and as always support your local dead cops.

Dave Dictor/ M.D.C.

Dear MRR,



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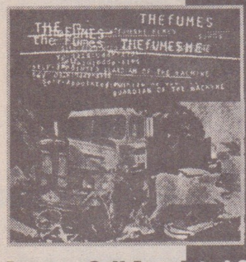

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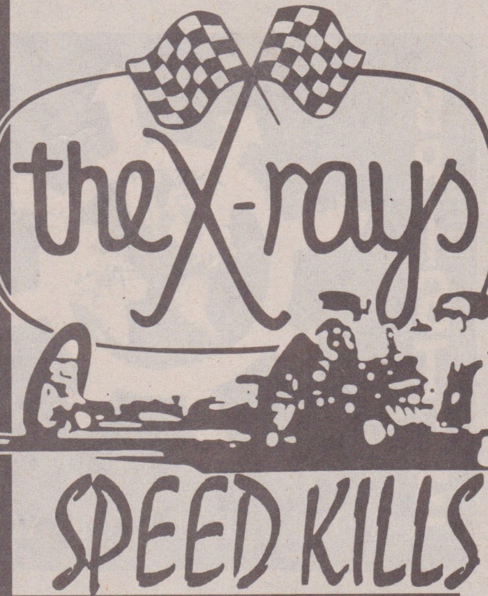

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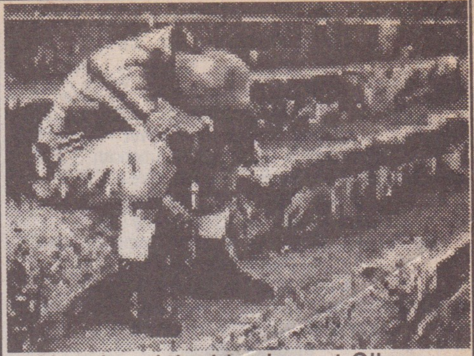

He missed the big show at Gilman.

924 GILMAN STREET APRIL '96 CALENDER

mar 22nd: **the peachies**, rape utic, electricutes
mar23rd: exit not a (formerlly IG-88), chuck norris, + more cool bands

mar 29th: **a bunch of fucking idiots, groovy ghoulies**, limp, tiger army
mar 30th: behead the prophet, noggin, tiltwheel, no lord shall live

april 5th: **bouncing souls**, 10 foot pole, **rudiments**, alien spy, AAA
April 6th: **hellbillies**, sheephead, gimps, loose change

April 12th: **subincision**, snap crackle drop, no motive, cars & spokes
April 13th: **good riddance, struggle bunnies**, fury 66, cavities, willies

April 19th: **IWW benefit** - bands TBA
April 20th: **pist**(CT), **jon couger concentration camp**, the dread, 1/2 empty, tantrums

April 26th - **nothing cool, groovy ghoulies, wanking teens**
April 27th KPF, **Red #9**, DBF, falling sickness

May 3rd **CopWatch Benefit**
May 10th **New Band Night**

AS ALWAYS, TO GET THE MOST UP TO THE MINUTE INFORMATION, INCLUDING BANDS LEFT OFF THE LIST ABOVE MAKE SURE TO CALL (510) 525-9926 FOR SHOW INFO

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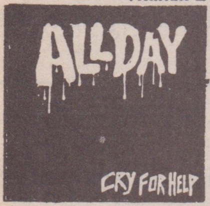

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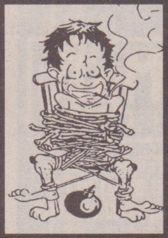

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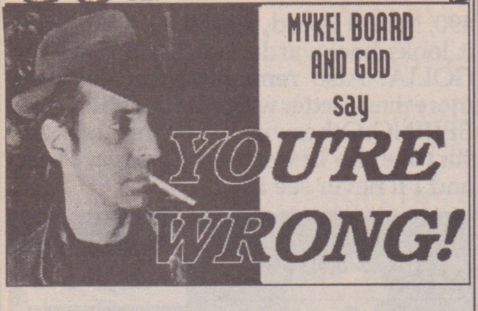


[Note: Mykel is in Mongolia where he emails us his columns. The system he uses has a 'profanity detector' on it. That's what the f*ckin' asterisks are all about.]

It struck like a hard-on in a high school auditorium. The answer. So obvious. It'd been right in front of my frost-bitten nose. Too close to see. Now I've seen it. For there to be an answer, however, there has to be a problem.

I'd been thinking about the concept of "selling out." What does it mean? Who does it? Intertwined is the problem of DO IT YOURSELF. The DIY ethic is lauded by everybody, but practiced by no one. Let's look at em.

"Selling out" is simply another term for hypocrisy, a special kind of hypocrisy. The key is in the 'selling.' You exchange your principles for something else, usually cash, sex or fame. GREEN DAY makes fun of major label offers in it's first album and appears on a major label a few albums later. Ben Weasel writes about the evils of major labels and has a song on one the next year. Neither GD or BW would dispute that they've gone against their (former?) ideals.

Selling out is more insidious than that, however. There are those who honestly try to be different. People who criticize others yet themselves participate in the exact corporate/government evils they criticize. Timmy Y works for a university that takes money from the defense department. Ian MacKaye has DISCHORD's records pressed in France, home of nuke '95-'96. Apple Computer typesetting, Sony DATs and who knows what other mega giants give the lie to any true notion of "Do It Yourself" in the American punk scene. Anyone who uses a computer, drives a car with Exxon gas in the tank, or drinks a Coke— is "selling out."

It's not that these people are dishonest. It's just that there appears no way out. No way to live without compromise. Whatever you do, you work for some bad guy, or shop at some bad guy's store, or eat some bad guy's food. People who try to keep themselves pure— still can't. No matter how hard you try to avoid the hypocrisy, it catches you by the balls and squeezes.

Because the moral center of the corporate world is the US, anything American is already tainted. Anything Western is tainted by America. Is it possible to live WITHOUT selling out? Is it possible to keep your integrity in a world of greedy businessmen and manipulating commercialism? It seems hopeless. Then I realized: the essence of true punkitude... the only way to avoid selling out... is to leave America completely behind.

Lots of people think they've done this. They've moved to London or Amsterdam or Paris. But that doesn't work. London has John Major. Amsterdam has Shell Oil, and Paris has atomic testing. To live in these places means cooperating and supporting those things you oppose. When you buy something in a store, you pay sales tax. That tax supports those governments. In Holland, where the government is good, but industry is bad— you can't go someplace or buy something that doesn't have connections to Shell Oil. It's as Dutch as Coca Cola or McDonald's is American.

Here in Mongolia, it's different. There may not be punk rock, but it is the essence of punk. There's no place to sell out even if you want to. In order to sell, you need buyers. There are no buyers in Mongolia. Here, EVERYTHING is DIY. It's the only way you can live. You have to rely on yourself. The government is in worse shape than you are. That's why I've decided to move here permanently. Yeah, I know. NOTHING is permanent— except death. I MAY change my mind as time goes on. I won't rule anything out. But I'll be making a hard physical commitment (read on). So, if I DO change my mind, I won't return to America the same way I left. Read on.

I didn't make this decision lightly. Mongolia is a difficult place. Often, there is no heat or water or electricity or all three. I can't run out and buy a pizza if I'm hungry at midnight. As for music, there is no vinyl here. I don't have a stereo (or even a CD player). I expect, the longer I'm here, the more I'll acquire. That's too bad. One of the reasons for moving is to limit my possessions.

For awhile, I'll continue to work as a teacher for the National University. I'll have a few private students. I should be able to boost my income to$100 a month. It's enough. I don't want to work too much. I want to LIVE! When I first decided to make this country my home, I was worried. Living in a country is not the same as becoming a part of one. Even if I learn the language, I'll be an outsider. I'll be an alien, looked on as different—never able to really fit in with the society. How can I stay in a place and never be part of it? How can I REALLY loose my Americanism and become one of the common people?

Originally, the problem was enough to discourage me from my new decision. Wasn't remaining as a privileged Westerner— a ROUND-EYED invader— a kind of selling out? Wouldn't I still get the best treatment, the privileged entrances? The fancy UB hotel routinely stops Mongols— and other orientals at the door. They never question white folks, no matter how shabbily dressed. That is not what I want. Then, I remembered a few things.

First was an advertisement I saw in a homo-pornzine in New York. It was about how, with the right stretching and surgery, you could have your penis skin pulled and folded, making a new foreskin. No, I'm not gonna do it. It was only an inspiration. A piece of the jigsaw puzzle that solved my dilemma. I'm still a Jew and penis proud of it!

The second memory was a movie called SHOCKING ASIA. If you saw it, you'll remember the most graphic part was the sex-change operation. You actually see a guy get his prick sliced clean off his body. No, I'm not gonna do that either. It too, was only another piece of the puzzle.

The third memory was of the wife of Kennedy-era Vietnam President Diem. She had an operation on her eyelids— done in Japan. This was 1964 or so. But it was successful. It removed that extra flap of skin that gives Orientals their eyeful beauty. She did it because she wanted to look more Western. Now do you get the picture?

I wasn't sure if it could be done in reverse, but it seemed possible. If skin could be folded into a foreskin, it could be folded into an eyelid flap. Simple cosmetic surgery, no more complicated than my hair transplant. I remember the Japanese doctor, Atama Bakana. He was the guy who performed the operation in SHOCKING ASIA. I saw him on cable TV in New York. There was a documentary on 'Mondo' films. The interviewer told about how this doctor was a plastic surgery pioneer. The famous Yatai Clinic in Tokyo dismissed him because of his unorthodox ideas. He later started his own clinic.

The doctor is this little Japanese guy, with round glasses and buck teeth. On TV, he claimed he was the best plastic surgeon in the world. At the time, I remember thinking he should do a job on himself.

In the interview, he claimed he could make anyone into anything. I'd completely forgotten about him until I started thinking about my predicament.

It was hell tracking him down. But with the help of email and lots of friends

who work in libraries, I got an address. The doctor lives in Imoshima, a small town about 50 miles Northwest of Tokyo. I wrote to him making an offer—actually a challenge.

I told him that I had no money, but I would let him film the entire operation if he would fix my eyelids. Just add that flap, that piece of skin that folds so sexily on the lids. I told him he could use it to advertise his services. Prove his claim. Be in the Guiness Book of Records. Anything he wanted. I played on his hunger for publicity. On his ego.

It was two months before I heard from him, but he agreed. There were forms to fill out. Scary consent sheets saying if I were blinded or otherwise injured in the operation, I would make no claims against the doctor. Forms saying I would allow films "and all other types of recording media" and have no control over them. Forms and more forms—I signed them all. The operation is scheduled for this spring. (I'm writing this in February)

When I tell my friends, both Mongolian and non, about my plans, the reaction is universal: "You're an idiot!"

"Why do you want to risk you eyesight?"

"You can never be Mongolian, you'll only be a parody." "What if you go back to America? You'll never be the same." Even though they have valid points, they don't convince me. I know I'll be taking a risk, but if I were afraid of risks, would I be in Mongolia in the first place? I know I'll never ACTUALLY be Mongolian, but I can be closer than I am now. How far should I go? What am I going to do about body hair, for example? Mongolians are typically, and sexily, Asian hairless. I could take hormones, but I'm afraid they'd give me breasts and f*ck (unf*ck?) up my sex life. I'm just gonna have to get used to a lot of razor work. Occasionally, the beauty-salons here offer the "wax-treatment" mostly for ladies legs. I wonder if I'll have the balls to have it on the balls (and wherever else the Orientals don't have hair). We'll see about that as time goes on.

There are other things I can't correct. I'll always have an accent. No one can learn a language perfectly after puberty. The palate hardens, shaped by native consonants and vowels. There's nothing I can do about that. Fortunately, however, the Mongols rely on almost as much physical expression as verbal. On the street, on horseback, among the camels, I'll pass. I'll study the walk, the gestures, the facial expressions. I'll learn to push my way onto buses and open doors without knocking. I don't want to stay in the city, though. It's too dangerous. How long before the Ulaanbaatar McDonalds I joked about last month, really comes to pass? How long before Sony moves in to sign their first Mongolian rock band? I don't want to be a part of that.

I'll move to the countryside. Live in a big white ger. It'll be one I've put together myself. The floor: a wooden platform. The walls: accordioned wooden slats covered in thick felt. I'll stoke the furnace— a big black oven bought from The State Department Store. The wood will be chopped and collected with my own hands.

Yeah, it'll be tough, but it'll be DIY. The ONLY genuinely DIY life possible in the 1990s. There'll be no question of selling out, or caving in. No corporate interests or slackening of principles can tempt me. I will occupy the true moral high ground. I'll have the absolute right to criticize, because I'll be pure. Staring back at me from that pot bottom I'll use to help me shave, will be the reflection of someone with total integrity. You'll never be able to say the same.

ENDNOTES:

—> Bob Dole Was Right dept: I saw this movie called THE LAST SEDUCTION at the American Embassy. It had nothing particularly startling about the acting, effects or direction. It could've been just another slick Hollywood sex-thriller—except. THE BAD GUY (GAL) WON! Yes, the scamming, murdering, money-hungry evil one came out on top— just like real life!! I don't know if this movie was a hit in The States, but it deserves an Oscar for BALLS! A story like this in the face of the femino-Christian opposition takes some telling. Congrats Hollywood!

—> Zine o' the month dept: PATSY ($1 from Sarah-Katherine, 6201 15th Ave.NW, Seattle WA 98107) S-K sent me the "Hatred" issue and it's as funny as a fart in church. My favorite article is "Things I Hate About Summer" including "School's out...[with] the unpleasant funk of thirteen year old boy, comprised as it is of sweat, belly-crusting semen; filthy hoarded video arcade tokens; bad pot; and 7-11 Velveeta-soaked nachos" and there's plenty more spleen where that came from.

—> Just because I'm abandoning America (and the Western World) doesn't mean I expect IT to abandon ME. Now, more than ever, I'll need those letters, t-shirts, zines, and well-hidden printed porn. Remember how you buckaroos sent me all those videos of you having sex or just playing with yourselves? Well, I need Polaroid pix now! Or any pix that don't move. I can't play videos! Keep me entertained! Best ones will get mentioned here(if you want). Send it all to me at: Ulaanbaatar 211049, Post Office Box 49/490, Mykel Board, MONGOLIA. I know it looks backwards, but THIS IS MONGOLIA! Also remember, on anything more than a letter write: SHIP THROUGH BEIJING. Otherwise it'll go through Russia (like the Levis from Cynthia, I fear) and I'll never see it!

New year, new attitude, new column header. The way I've been thinking lately, is that my life needs a shake up. A little glam, a little glitz, a bit o' zing. And since one can hardly be a regular plethora of perk with an albatross like angst, torpor and/ or inertia hanging around one's neck, it's time for a change. Can't say what I owe this new cheerful attitude to: Regular caffeine consumption, the vitamins I've started consuming, or the fact that this winter's weather has been simply gorgeous (unlike last year's three solid months of pissing down rain.) Like I said Cats and Kittens, I was long due for a change, and after the other month's atrocious cover I've decided that it was time for an aesthetic overhaul. By the way in regard to said cover, I'd just like to clarify, that - No my hips and thighs are not nearly as uhhh... dare I say Rubenesque, and if I ever meet the guy who drew the cover, I'm callin' him out to the water fountain at five to settle it. Mano a mano, hand to hand, Sharks and Jets, Thunder Cats and Mumra. I'm whuppin' yr artsy farsty little behind faster than you can say "Boy that Lali she sure does need a Thigh Master something awful."

Anyway it's nearing that time of year when chubby, winged bambinos zip around shooting arrows d'amour into young punk's hearts everywhere. And although this column certainly won't make it in time for your Valentine's edification, I thought that in celebration of this truly useless holiday, and seeing how lists are kinda punk anyway, (Mr. Nørb's recent *"How My Record Collection is Like My Peepee"* list, and Ms. Queenie's swell *"How to Get Yr Girly to Kick Yr Ass"* to name a few) I thought I'd present y'all with a little ol' gift of love myself.

Since Valentine's Day falls on Feb. 14th, I thought I'd take this symbolic number and present you with roughly:

COLUMNS

"14 Ways Guaranteed Not to Get You any This Holiday Season." (Okay it's really only ten ways, *and for all I know, this could be the end all and be all of what it takes to get yr rocks off when it comes to woo ing and being wooed. That little disclaimer aside, let us continue.)*\

1.) "Love Comes in Spurts/It Really Hurts".

Now I would think that this would be a given, but hey some fellas are just a wee bit confused when it comes to gettin' in a girls heart, much less her pants. For example yesterday afternoon, I'm taking BART back from Berkeley after a blissful morning spent purchasing records. So there I am sitting, staring into space thinking happy little vinyl thoughts when this "gentleman" plops himself into the seat across from me. Altho' I may have adopted this cheerful new demeanor in '96, I am still your basic misanthrope at heart, and I still want to be left the fuck alone on the train. Anyway this fella is not what I would call my type exactly Questionable physical beauty, combined with even more dubious personal hygiene standards (i.e. he stunk wicked bad), we were simply not off to a good first encounter. Like the pinhead I am, I accidentally make eye contact, and return Mr. Stinky's nod. *(Dumb Lali. Stupid Lali, bad girl, no cookie for you.)* Well being the randy goat that he is, my seat mate starts smiling at me, humming this pseudo R&B bullshit under his breath, and oh yeah, shifty his dick around constantly. I mean the guy jerkin' his joystick around like he was playing Asteroids with it or somethin'. Like every thirty seconds, shift, shift, move, jostle... *"Ooooh got me a big ol' clump of meteorites with that one..."* Did it get me hot? Did I immediately climb up on his lap and stick my tongue in his ear? Did I invite him in when he followed me off the train and towards my house? I think not folks, for this is a prime example of... *"How Not to Get Any"*.

2.) "A Ball in the Hand is Worth What?"

A young man came into Epicenter to sell records not too long ago. And as my particular brand of luck would have it, I was there and proceeded to paw through box after box of Sub pop singles, of which I had absolutely no personal interest in. After selecting a hefty handful I tell him that I'll give him *"X"* amount of money. This gent insists that this isn't enough cash, and that he could get more money elsewhere. After somewhat (although not particularly) politely saying that I was sorry to hear that, and that he was most certainly welcome to take his records elsewhere, he grumpily says "Uhhh no, I don't think so, it's just that *you've got me by the balls* here." My point being? No sir, I do not have you *"By the Balls"* for if I did have you, *"By the Balls"* you would certainly be the first to know. (Altho' I did date someone purported to have mild nerve damage so perhaps this isn't always the case.) And if you ever use that phrase around me again, I'll will most certainly make you feel as if I *"had you by the balls."* And it won't be a gentle, sexy all romantic-like handful m'friend. You see in my book the phrase *"You've Got Me By the Balls"* and even worse the dreaded and oh- so -gauche *"You've Got Me by the Short hairs"* lacks any semblance of gentility, or decorum, and therefore does not bode well for your ability to... Get Any. (Other then a good swift boot in aforementioned balls.)

3.) "You're Going the Wrong Way Right Now"

Just visited my folks, and I was walking down the street, humming a tune, a skip in my step, a gleam in my eye - I'm sure you get the point. Suddenly a man pulls up and asks me for directions to such-and-such street. This being Sarasota, it's relatively safe to get within a few yards of a car to give directions. Mr. *I Wanna-be Mario Andretti* says "Wha? I can't hear you." And I being Ms. *Hi my name's Lali, and I'm a dumb ass,* take a few steps forward. He smiles, and points down, thinking nothing much of it I glance down to notice that he's got Little Mario well in hand and is slapping him around like nobody's business. I of course came off with one of my "famous" one lined barbs like *"Eeeeewwww"* before walking away. It goes without saying that this behavior was not very effective in getting this character any either.

4.) "I'm a feminist too...Do me?"

Fellers never, ever, ever tell a girl or at least this one, how much you FEEL your sisters suffering, and that you consider yourself to be a feminist, who just y'know, cares so much. Nothing reeks of "I wanna get laid." like forced sensitivity. If you like and respect women, that will be obvious enough through basic conversation. If you have to tell me how down you are with the Revolution Baby, and how much *The Bell Jar* means to you, then forget it. Altho' I will say that some women fall for this psuedo-enlightenment, and if you figure out how to milk it well enough, it's said to be something like shooting fish out of the proverbial barrel.

5.) "I've Fallen and I Can't Get Up"

At a show, drank too much, wore stupid, high heeled girl shoes, insisted on standing in front of the band. A hopeful boy decides that each time I or my roommate start to topple over he'll chivalrously pick us up by our butts or breasts. Hey don't get me wrong if I fall down a helping hand is always welcome. And hey a lascivious grope is certainly nothing to be scoffed at every now and then; however, copping a feel, with out at least a polite introduction ain't. Several sharp heels to the instep and pointy elbows to the sternum later he got the hint that he twarn't getting none that night - at least not from us.

6.) "It's Like Taking a Shower With your Socks On"

Bwwwaaaahhhh you don't like using condoms? Well guy I don't like your potentially creepy diseases or even worse your three headed devil baby. Nothing says "See ya chump." like tellin' a girl that you don't like to use rubbers. (What as if we do?) Not having any on hand comes in for a close second in terms of getting noneness, however this can be excused to either poor planning or inappropro spontaneity. Actually I think the latter is far more irksome, 'cause if someone makes a big ol' stink about using a condom. they're probably gonna be all whiny about other shit. But actually wanting to do it, (yeah, yeah, y'know *IT*...) and then having the rug of copulation pulled out from underneath you is just down right sucky.

7.)"It's My Party and I'll Cry if I Want To"

This one goes for both sexes. Do not tell your partner on a first date or encounter, what personal psychiatric problems you have. Your mother is a conniving bitch, and your dog ran away with your best friend? I'm sorry to hear that, and if we want to get to know each other better I'll certainly want to know these things about you. However on a first date nothing says *"Beep, beep, beep. Warning, warning. Vroop vroop. Damaged goods. Back off! Get away! Ohmigawd! Ohmigawd!"* quicker then mentioning your "issues". The only kind of issues worth mentioning on a first meeting is how you have all these extra copies of *Sniffin' Glue* laying around, and how you can't wait to give them to me. Will presents get you any? Well I can't speak for everyone but it can certainly never hurt to try.

8.) "BVDs aka Tightey Whiteys"

Ick, ick ick, only things worse are Speedos, or no underwear at all. How Europeans get any is beyond me.

9.) "Tinkle Tinkle Little Star"

Discussing bodily functions, expulsions, or any fluid our bodies create, is just wrong, plain and simple. This should be a given but other than, "Pardon me, I've gotta take a piss." I don't wanna know. Again this one isn't terribly gender specific. Don't wanna know about your mucous, or unless it's a deep moment of bonding with my girlfriends, about your menstrual Moon Pads either.

10.) "Beat On the Brat With a Baseball Bat"

Children are disgusting ogres, and if you ever dare to tell me you wanna have my baby, I will have to kill you. However, I most certainly will not fuck you. Besides reaching a new target age range for marketing on this last birthday, I've also reached that age where people start talking about settling down and breeding. Can't stand it, don't do it, ack. ack. ack.

Obviously this has been one of my more truly pointless columns, and I don't care, I just felt like I had all these words of wisdom to impart. I also recently obtained a 1952 edition of Emily Post's book of manners, so if you need to know anything else, like how many petticoats to bring to the collegiate ball, or which fork is *REALLY* the salad fork just let me know. Hey thanks to all the folks who wrote to me to tell me about the band CHURN and the guy who wanted to be my boyfriend and sent me his zine with what I assume are nudie pictures of himself wearing a Mexican wrestling mask and beating off. Yours in friskiness. XOXOXOXO

TEENAGE SALVATION

WITH NICK FITT

It's not an oxymoron. In fact, I am of the belief that high school punks are infinitely more punk rock than other, older, "wiser" punks.

At this point almost all of the old farts that I hate seeing at shows have flipped the page to jerk off to a letter by a 16 year old girl in the s&m column, or flipped to Beth Johnston's column to hear her bitch about how much high school kids suck and how anyone who gets into the "scene" after her is a loser.

The remaining readers can listen to my little rant.

High school is supposed to be the soundtrack of high school rebellion. It's the music that gets played in my head after me and my dad get into a fight. It's the music that I air drum when I'm not paying attention to Mrs. Afonso in second period Algebra. Brian Baker was 15 (my age [good song]) when Minor Threat first recorded. So why the fuck are old farts who don't give a shit about anything ruling OUR scene?

Think about it. Go to a show. The band is generally made up of twenty somethings. The people dancing and shouting the choruses are usually of the 12-18 age group. The people sitting in back and sipping beer and bitching about how much the kids in front are losers are usually of their mid to late twenties and above.

The kids own punk rock. It's our fucking birthright. So WHY, I ask you WHY aren't there any good high school age punk/hardcore bands? Sure you have Honeywell, the Unseen, Bad Carma, the Grovers, and Whisper a Threat. Those are all the ones that come to my mind. The typical response to a high school punk rock band is the equivilant of "awwwww... isn't that cute..."

I can only blame the lack of high school punk rock on apathy. I am currently begining a band with two recent grads and a high school buddy, but not even most kids have that initiative.

This scene is ours, it is self-driven. We can't rely on others to make a scene for us. We don't have MTV to feed us meaningless bullshit. We own the scene and it is ours to with as we wish. You have two options. You can get involved by making a band or a zine or you can shit back and wait for other people to make your scene.

You see kiddies, there's only one way that punk can die; we can kill it. At anytime we want, WE can kill it. We can sit back and watch it die and do nothing at all. The majors can't kill it. Jocks can't kill it. Shitty FEAR influenced bands like the Murder Junkies can't kill it. If it dies, we have no one to blame but ourselves.

I think it's time for other high school kids to realize that. This is the only respect in which the high school kids severely lag behind the college kids. The college kids are running our scene and I think it's high time that the kids take back what is rightfully theirs.

I know a lot of kids have a lot to get out, and their own apathy is the only thing holding them back from getting it out to other people.

Other people start bands because they hear things that they relate to being said and want to put out their own version of things. When the new kids don't hear anything they relate to and just a bunch of shitty rehashed ideas that they've heard a thousand times before they don't feel the need to go and put out what they want and punk rock is fucking stone cold DEAD.

We, the young punks are killing punk rock. Not the old farts- they couldn't make it live if they tried. Not the college kids- they're doing a better job than we are. It' us. The kids.

The ironic thing is that if we tried we could blow any age group off of the map. We're the ones who are in touch with real life. We're the ones with the energy. We have more shit to write about and don't have to rely on writing song after song after song with titles like "Oppression", "Society", "Rape Culture", or "Patriotic Lies" based on rehashed unoriginal topics. The 12-17 age bracket goes through more shit than any other age group (the proof of that lies in the thought that just went through the heads of all the old farts reading this column ["yeah right, you're just a kid"]).

So I encourage every kid in high school or middle school reading this column to get involved. I don't mean you have to be some gung-ho, demonstrating, cause fighting vegan like me. All I'm saying is that you should get involved in making a scene. There is no future unless you make one for yourself. You are the master of your own fate. Write a zine, start a band, book a show, write a guest column for MRR. Do something other than sitting on your ass and pretending to care about a making a good scene.

And to all the old folks who don't do shit; you ought to be ashamed of yourself. Put the beer down, stand up and pogo your hemerroid covered ass off. Stop spending so much of your hard earned dough on spikes and hair dye and spend a little more on music, shows, and zines. Stop pretending that you have any reason to be as pissed off as you were in your youth. You have a little more control over your daily life than we do. You actually support yourself and do something. We sit in a box all day and do busy work which buys our college coupon. You may do busy work, but at least you're being benefitted.

High school is what punk rock is all about. Deal with it.

ENDNOTES

1. "Me: A shaved headed punk rock goddess with lots of spikes and leather. You: My mohawked god with lots of tattoos and rings." Really fucking punk rock. Sounds like something out of 21st Century or Spin.
2. Contrary to popular belief MRR columnists do NOT, I repeat NOT "get all the chicks". Or maybe it's just me...
3. Why do they use the violent power?
4. The phattest of shout-outs to my favorite high school punks Ben, Eric, Chris, Matt, Nick, BAD CARMA, THE GROVERS, Heidi, Alicia, Nate and Deena. Punk-fuckin'-rock.
5. [AMERIKA: ON TRIAL PLUG]
6. I need to get some patches. If anyone has patches of political hardcore bands (Crudos, Dropdead, Ulcer, Aus-Rotten, etc.) please mail them to me.
7. I can still be reached at 404A South Main Street, Attleboro, MA 02703.
8. Rumours that I moved to Washington, DC are entirely false and being perpetu-

ated by fashion punk losers who think that Screw 32 are "rad" and flip out when you move their oh-so-carefully placed safety pins.
9. People who get consumed with hating others really need a pastime.
10. If you bought this at Hot Topics you are the biggest loser to ever walk the face of the planet. If you buy anything at Hot Topic you aren't a punk. If, however, you STOLE this from Hot Topic, then you're punk as fuck, props unto you.

MAILBAG TIME!

Reaching into the mailbag, we (in actuality, I) first pull out the "La Rabia" EP (and no smart-assed remarks about using "the" in this seemingly over-determinated context; there's a long standing tradition among dirtbag stoner cruisers of San Mateo, to whose ranks of greatness I may one day aspire, referring to El Camino Real as "The El Camino," or even "The El") by DM BOB AND THE DEFICITS, some whacked-out Deutschers doing their best to fuck up country music and coming off like an inebriated honkytonk (and sure'n that's what they do at honkytonks, after all) version of the early (pre-Nick Knox) CRAMPS on the two vocal numbers and something even more horrifying on the titular instro (while nonetheless eschewing the Psychobilly paradigm). (Remember, this is the same general region of the world responsible for LIGHTNING BEAT MAN - there must be a huge HASIL ADKINS cult [at least 15 people] thereabouts, proof that UNESCO's efforts have not been for naught). Not too shabby, Mr. Blassie (suggestion; I'd like to see a Bismarck spike combined with the cowboy hat; that'd be a look[but why do guys always want to see something involving spikes or steeples used as spikes, anyway? Which reminds me of Heloise's Hint for today; take along a Bismarck helmet to your next Liz Phair {or other "alternative" et. c. if you plan on being in the ubiquitous "mosh pit" and see if you can catch a "stage diver"!}!)! ($1,000,000 Records, P.O. Box 1426, 25455 Rellingen, Germany)

On the much maligned yet paradoxically much loved surf instrumental and quasi-surf instrumental front (to which you may be shipped off yet, Papa Schultz!), a definite highlight of the mailbag was THE ODDFELLOWS' "The Reverb A Go-Go" EP. Fans of the BIG sound (as in recorded on the "Wild 90" set between takes, or some similarly cavernous warehouse) should seek this out. A couple of the songs are pretty straightforward rockers, a couple venture into MAN OR ASTRO-MAN? territory (but with a little more crunch, although still pretty smooth; picture that premixed peanut butter and jelly swirl whose brand name escapes me {but which is corporate anyway}, except with crunchy peanut butter and smooth peanut butter being the two elements locked in bitter, eternal and dubious struggle; anyway, that's what those selections sound like) and "The Big Score" is the best fake noir theme to feature nifty guitar garroting in donkey's years. (Chris Pulliam, 2401 Forest Hill, Denton, TX 76205)

PROFESSOR SCHMIDDY & THE ELEMENTS and THE LUSTRE KINGS have a Valu-Pack (TM) split "E.P." (even though it plays at 45 R.P.M., MRR policy dictates that more than two songs per 7" constitutes an "E.P." and who am I to naysay?). SCHMIDDY'S two instros are aces, even if the production could stand a bit more oomph. THE LUSTRE KINGS have a certain amount of elan, but what's with the unconvincing (and kind of, you know, retro/lame) "these tracks are from 1964" liner notes when they sound more than a little like (here we go again!) MAN OR ASTRO-MAN? (not that it would be such a great idea to go for the whole hearted attempt at sounding like a 1964 band, Borges' "Pierre Menard, Author of the Quixote" [or whatever it was called] notwithstanding)? (Happy Hour Records, no address)

On the more traditional end of the spectrum are THE SAVAGE WRONG-NOTES (featuring the working girl's friend, Jeff Miller), with two quick, clean and catchy numbers which are hindered only by a mix which downplays the lead guitar (Velocity Records, 5839 So. Warner, Tacoma, Wash. 98409) and Italy's COSMONAUTI, who (according to the press release enclosed with my copy) started out with a sound "very close to the bands from 'Diggin' Out' and 'Strummin' Mental' samplers," BUT "during the years they became less wild and more mature, so they started to cover bands like the VENTURES, SHADOWS, DICK DALE..." (the VENTURES are incredibly underrated, probably because they put out 250 so-so to lame LPs [proof of my perverse nature; I paid $.50 [there's no cents symbol on this ding-dang computer keyboard; what the fugue?] for a copy of "The Ventures Play the Jim Croce Songbook" to remind me of getting ripped off at Jim Croce's widow's San Diego Bistro/Jazz Bar, Croce's, when I could have simply remembered [since I do anyway] Mark Morrison's youthful rewriting of Jim Croce's "Time in a Bottle," to wit; "If I could save jockstraps in a bottle, I wouldn't give one to you" [eat out your heart, Weird Al!]}, but a good VENTURES album is better than any original DICK DALE album, because Dick never made an LP that was listenable all the way through [besides which, the SCREAMERS cited the VENTURES and not DICK DALE as a musical influence, and don't even get me started on the recent D. DALE sound now that he's decided that he's the "father of Heavy Metal;" hey, I thought that was Ron Asheton's schtick of recent years!]. Incidentally, THE SHADOWS suffered from Euro-instro-itis and therefore lacked adequate rock and roll ballast despite logging in a few fluke good numbers) If "less wild" is your thing, the two covers here are for you (Reverendo Moon Records, via Montecuccoli 13, 00176, Roma, Italy).

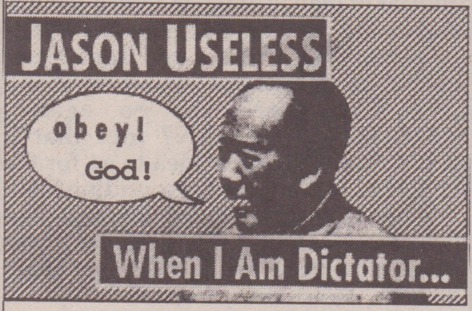
A very curious item to turn up hereabouts is THE ASTRONETTES LP. In an attempt to be to THE ASTRONAUTS (Colorado's finest surf band from "back in the day") what THE TRASHWOMEN were to THE TRASHMEN (whose "Surfin' Bird," despite monster hit status and prominent placement in "Full Metal Jacket," has as much chance of getting played on certain of these lame suckabooty "Oldies" stations as the REVILLOS, and more power to the both of them since the enemies of my enemies are my friends). THE ASTRONETTES are supposedly composed of French femme-type strippers who play these ASTRONAUTS covers topless. It's well produced sonically even though the cover looks like shit, but there's something suspicious about the whole thing (even beyond the imitation Shane White liner notes, which is becoming a full-blown fad, there's the little matter of METAL URBAIN's drummer... hmm). I give it a hearty thumbs up for the stuff in the grooves (we used to call it "music"), even if my suspicious nature makes me a bit leery about the accompanying hoopla. (Astro Records, no address)

Back to that troubling (after all, it's not as though we're talking about art or something, even if somebody is dipshit enough to think [or have thought] that "I'm Not Afraid of Art" is a song title to be taken seriously) "less wild, more mature" angle, IMPALA's "Square Jungle" LP finds them in a much more mellow mood than their previous releases. If you're in the market for noir themes sans

guitar garroting (ala THE ODDFELLOWS) and, er, avec saxophone (ala dim lights make out music, even if ala "Lonelyville" you're not making out), this is your cup of tea, just as long as you're not expecting something wild, frantic, abandoned, over the top, or mind fucking (for that, of course, you are directed towards GUITAR WOLF). I guess neo-lounge lizards should check this out; it certainly beats most of that scene hands down. (Estrus, PO Box 2125, Bellingham, WA 98227)

FINALLY, a most-esteemed fellow columnist faxed a mere two months ago (good thing he faxed, huh?) in regards to a recent column where my indignation about my own lost illusions (as that fat fuck Balzac put it, except he used French for some reason) and something or other else caused me top heap a small amount of abuse on the MEAT PUPPETS and MINUTEMEN to the effect that "your statement that the Meat Puppets were scheiss or scheist or however it is you spell 'shit' in German from the get-go...indicates that you find their inaugural 5 song 7"...as worthless as their SST-to-present material. THIS IS RADICALLY OUT OF WHACK WITH MY OWN FINDINGS. Now, if you tossed this particular seven-inch slice of frenzy-slash-dementia into the soiled diaper bin along with the other excreta due to oversight, ignorance, or just plain convenience, that's one thing. However, if you legitimately think the artifact in question sucks — either by dint of it always sucking in ways I am too dopey to think of myself, or by virtue of the follow-up body of work being of such a nature as to retroactively corrupt the initial whatzit — I would be more or less chomping at the byte to know why and how this could possibly be." [Three guesses whose deathless prose that is and the first four don't count]

Well, very simply, I plead guilty on the third count ("just plain convenience") having narrowly avoided the first count ("ignorance") as I will explain in long order. I even ran the notion of the MEAT PUPPETS ever not sucking by maestro head cheese T.Y. before writing said column and he sagely advised, "Their first seven inch was pretty good." The MRR Archives being conveniently handy, I pulled said disc and did, in fact, find it vastly superior to the SST product even if not as good as, say, THE BALONEY HEADS (which I thought had been stolen from the MRR archives as I boneheadedly searched for THE BALOGNA HEADS which, as that selfsame T.Y. pointed out, would not be a suitably "punk" spelling, the result being my unintentional boneheadedness about THE BALOGNA/BALONEY HEADS intentional boneheadedness created a double negative double whammy the enemies of my enemies are my friends et. c.). "Arr," says I, "why confuse the issue [as the Playguy Advisor would put it] and just play into the Collector/Dealer/Scumbag market when the recollection of this rare chunk of vinyl is completely obscured by the load of crap that followed, especially when I want to say that both bands weren't shit from the word of go," (an hommage to the Butterfly, who was Blowfly's "brother" as I perhaps wrongly recall; the MRR Archives are no help on this) ("in the know" teens would be reminded of the couplet's completion, "'Cause their morales [sic?] and their principles are so GOD-DAMNED low," without my having to actually have to spell out any high moral [as opposed to aesthetic] ground, which would require too more leavening lumps of irony than I was prepared to fork over at the time). I should have known that such imprecision would come back to haunt me (even if I've kept mum about a certain columnist mistakenly placing THE STANDELLS as Beantowners, presumably owing to his placing too much store in the lyrics of "Dirty Water"). At least now I can sleep at night.



I'm a fascist dictator,
yeah that's what I am.
I'm a fascist dictator,
I ain't like no other man.
—The Cortinas, 1977

I've always felt that I had a lot of good ideas for the way other people should behave. Unfortunately, the opportunities in the despotism field for an astigmatic 21-year-old loudmouth from Missouri are scarce in the best of times, and I have decided to take my case directly to the people in the form of a Maximum RockNRoll column. It may seem like an unorthodox path to take to president-for-lifery, but how many of you remember Eddie Armpit, an obscure MRR columnist from the first few issues who later went on to fame and fortune on the global scene as none other than Idi Amin?

So with that contrived semi-joke in mind, consider this the first communique in the articulation of a coherent Revolutionary Programme. On with the transformation of society!

—Look around. Turn on the TV or radio. Take a walk. Read a punk zine. What do you see everywhere? What is everybody trying to do? Sell you something! It gets old, doesn't it? This affront to human dignity will be thoroughly rectified when I am dictator and all advertising will be banned! Just think of it: an ad-free world. No more heartwarming scenes of families united by long-distance calls. No more "offbeat" "hip" MTV-style quick-cut twentysomething ga-ga. No more "Morning Zoo" retards smeared across the sides of city buses. And the aesthetic of modern race cars will be allowed to develop unhindered by the filthy hands of Mammon. I know, I know, it'll be a little harder for you to keep up with all the exciting new music that daring labels like Fat Wreck Chords and Epitaph are bringing into the world, and MRR won't be quite the same without that "Hardcore Video" ad (you know, the one with the goony white face frowning out of a black background), but dammit, step outside the ghetto and look at the bigger picture! Advertising is directly responsible for such monstrosities as Ernest P. Worrell and the Swedish Bikini Team. Don't let them get away with it! A world without ads is a cleaner world, a more decent world — in short, a happier world. (In a corollary to this program of public beautification, any citizen who applies a "Mean People Suck" sticker to any car, drum head, Trapper Keeper, etc. will be hit on the toes with a hammer.)

—As we all generally agree on here in punk land, racial differences are a shadow issue conjured up by those with an interest in mystifying the roots of social injustice. Everybody knows that the real fault lines are class lines. But still, it's a lot easier to see the color of somebody's skin than to peek into their bank account, right? Well, leave it to Generalissimo Jason to clear that one right up. When I am dictator, everyone will wear t-shirts clearly displaying their incomes and personal assets. These t-shirts will be updated weekly and must be worn outside all other clothing. My aim in doing this is to lay all the cards on the table. When the boss tries to give you that old "we're all one big team here, I'm one of the guys too" hustle, just take a look at his income shirt to see how much you really have in common. And if that traveling crusty hitchiker punk is really sitting on top of a trust fund while she eats your hard-earned falafel, you'll know. This heightened awareness of economic inequity will make it easier for people to accept my next prescription. . .

COLUMNS

—Being dictator, I could simply appropriate the fortunes of the obscenely rich, but, well . . . there's no style in that. Instead, millionaires and their ilk will be given the choice to voluntarily donate most of their wealth to less rapacious folks. If they decide to hold on to their filthy money, these millionaires will be required to play Russian roulette on the first day of every month. If they have the bad luck to die, well, I guess they should have been better prepared for the shifting fortunes of the free market. Chalk it up to the perils of freedom. Their wealth will be appropriated after their unfortunate deaths.

—All major sports will be played in the nude, moshing and thrashing included. Hey, it was good enough for the Greeks, right? Besides, it'll be more fun. Insecure muscleheads will be forced to turn to less physical pursuits, such as stamp collecting and Spirograph. Colored headbands could be worn to indicate teams. Hopefully, this will denude (ha! ha!) most Americans of their love for sports, and basketball and football will join model airplane flying and frisbee-tossing as marginal pastimes for bored suburbanites. I mean, sure, I like a good ballgame and all, but what the hell? Sports get a whole section of the fricking paper!

Well, I'll let this first glimpse of my new society sink in before I try to push you further down the road to Utopia. To those interested in organizing spontaneous people's battalions, write the Jason Useless Re-Education Committee, POB 63452, St. Louis, MO 63163. If anybody has Redskins or Newtown Neurotics records they'll sell me for a reasonable price, drop me a notice. Oh, and shouts out to my blood Ambrose Bierce, for coming up with the title and idea for this column and for being too dead to protest about me swiping it.

CRETINS FROM LONDON

4:96

Well - I'm still "home" and my roots are ever deepening daily, so no more wayward, worldly columns for the foreseeable future! Two major announcements have blitzed me since I penned my last column - THE SEX PISTOLS are all set for reformation in their original form, and THE RAMONES have played what was billed all over town as their "last London gig EVER!" before their much drawn out final demise. Now without getting into the heavy waters of "who started what, where and when", suffice to say that as far as I am concerned, there were two bands from both sides of the Atlantic who originally made enough of an impact on me to change the course of my life right through to this very day, as the more observant of you will have gleaned from my column heading and design - i.e. THE SEX PISTOLS and THE RAMONES. (I don't give a fuck about all the "which came first, the chicken or the egg?" style arguments that many transatlantic punks bandy across the waters - I really don't). I'd been doing "weird shit" (as both my parents and most outsiders viewed it!) to my hair and clothes and was fed-up with the state of the music scene long before anyone gave a name to our "punk" movement and was only too glad to find others of like mind in matters both musical and political who could also dream up a look and lifestyle that fucked convention in the face.)

I just want to highlight the original importance of these two bands to me, before I launch into my monthly rant! Because first off, I have to confess that I didn't go to see THE RAMONES "Gabba" their last "Hey" in my hometown. Not because of my usual reason for non-gig attendance, not fucking flowing my way at all!) Hell no! For this gig, I could've blagged both guest-list and back-stage pass no sweat, thus ensuring my evil way with the freebie rider booze too! Was I ill — bed-ridden, with the Grim Reaper rapping at my door? NOPE! I'm as fit as I will ever be these days - this poor broken down and much abused body could have made the relatively short bus or tube ride south of the river Thames to the Brixton Academy venue without collapsing I guess! So what the fuck gives with me, I hear you holler? Good question, given the aforementioned facts, and if anyone had told me way back in 1977 when I first saw "the brudders" play The Roundhouse in London that I could be so blase about missing their last ever effort in my hometown, I'd have called them a lot worse than a pinhead!

So let me tell ya why...Personal indignation, for want of a better explanation! (what we Brits would call "cutting off your nose to spite your face!") Because basically, it was only a few months ago (just prior to buggering off to Germany!) that I DID attend what was then being billed as "THE LAST EVER TIME THE RAMONES WILL PLAY LONDON"! What's more, after the gig, I shared some very pleasant hours reminiscing (and drinking!) with the guys back in their hotel lobby - and I had it straight from the proverbial horses mouth that I most definitely HAD witnessed their last ever London show! We then said fond farewells until I did my "bank-job" and could go say "Hi" on a visit to NYC...! So - maybe I HAVE missed "the last ever RAMONES gig in London" - and maybe I haven't. Call me a cynic. "Ever get the feeling you've been cheated?"

Which links me nicely to the biggy question of the month (although it's cropped up many a time before over the last few years!)..."Will they or won't they?", as in THE SEX PISTOLS reforming! Maybe more to the point, "Should they or shouldn't they?" because it now seems a 99.9% certainty, as dear JOHN - he of the original green toothed sneer - has finally done an about turn on everything he ever said about getting back together. So - THE GREAT ROCK AND ROLL SWINDLE Part 2 meets FLOGGING A DEAD HORSE? Or the best thing to happen for us punks in eons and ironically timed as one of the stalwart groups finally say "ADIOS AMIGOS"? But who the fuck am I to pass judgement on such a mega happening?! My feelings are so confused - but it's been interesting to compare thoughts with mates and colleagues across the board. So here's some muses on the subject from recent conversations I've shared!

GARRY BUSHELL - the Malcolm Mclaren and Godfather of the Oi movement says: "I think its awful! It will be like some sad old pub rock band or old men with paunches singing 'Anarchy in the UK'! It's ludicrous and horrible and completely contrary to everything the Pistols stood for. But then again, if it makes them money - good luck to them! I certainly won't be seeing them - I'm more interested in finding the new Sex Pistols myself! I never actually saw The Pistols play originally (although I did see The Sham Pistols with Jimmy Pursey in Glasgow!) but I knew Steve and Paul pretty well and I liked them a lot and thought they were great guys. Good luck to them two, but my feelings are that it's basically Lydon as the main voice of the band who lets himself down the most - he has gone against everything the Pistols probably ever stood for. Then again, having said all that, why should Mclaren get all the dough? The best thing about all this, is that it will inevitably inspire a GONADS reunion and who knows where that will end?!"

Mixed feelings from THE SPECIAL DUTIES camp...drummer STUART is "very disappointed cos the Johnny Rotten autobiography in which he said it could never happen" Whereas voxman STEVE's opinion is "It's brilliant news!

They were a great band and none of us were quite old enough to see them live, although I did get to see Public Image on their first tour. The original line-up with Glen Matlock will open the door for loads of punk bands. The UK scene needs a Pistols reunion to kick-start the movement again."

MARK BRENNAN (he of THE BUSINESS infamy, LINK RECORDS, and more recently, the excellent CAPTAIN OI! label) probably sums it up best from both sides of the coin..."I have split emotions - as a fan, I think it's a bit sad, a bit punk cabaret, as no matter how good or bad they are, it won't have the power or emotion of the first time round. I don't blame them coming back for the money as they've hardly had glittering solo careers, let's just hope it's done with a little style. On a business footing, I think the amount of media coverage they will get will only help put punk back in the press and hopefully have a positive spin-off effect for new bands like THE STAINS and get people back buying some reissues. If nothing else - at least twenty years later punk is still getting up people's noses!"

Personally, I have witnessed plenty of amazing and inspiring bands recently - old, new and reformed alike - and if a band's playing punk rock for the right reasons, it can only be for the benefit of us all. But there will always be someone out there ready to make a fast and easy buck from punk as well as any other style of music if that's their want. I will bide my time and judgement til 'if and when it happens'... So, "Ever get the feeling you've been cheated?" My answer is "Yeah, plenty of times - and I'm sure therell be plenty more! But the good times have always out-weighed the bad for me, so FUCK IT! Punk rock forever as far as I'm concerned! Til soon...!

So, there I was, searching through my hardwood, standard issue, dorm room desk, trying to find my knife. I had to hurry, he was gonna be back soon and I had to be prepared. As I looked through all the junk in the drawer, my heart began to beat faster and faster. Pencils, nope. Pens, nope. Ramones button, nice, but nope. Little black book, empty and nope. Condom, yeah right, like I'm gonna get to use it, nope. Roach Motel fliers, nice art work, especially the aborted fetus in the bowl of fruit loops, nope. Guitar tuner, so, that is where it went. Now I'll be able to tune again. Nope. Penthouse magazine, wow, I think I can see her tonsils from between her legs, nope. Text books, never opened, nope. Maximumrocknroll, yuck, I'll get ink all over my hands. Nope. And then I found it. My knife. The knife that I was gonna finish this business with. The knife that I got when I was in the Cub Scouts, from Bobby McCollough's mother, who was our den leader. The knife I paid a whole dollar for, and had kept for many years, knowing one day it would come in very handy. As I took the blade out, I got my fingernail caught under it and cut myself. Now I was bleeding. And pissed. My heart began to beat even faster. I heard lots of regular dorm noise out in the hall, but didn't hear him yet. I mean, I heard the guys in the hall playing Frisbee, and knocking out the exit lights, the guys in the laundry room throwing up into the dryers, and the guys next door calling one another "fags". But he wasn't here yet. I looked in the standard issue, ugly square dorm room mirror and saw my reflection. There I was in my Bugs Bunny t-shirt with my leather jacket with the U.S. pins, and my face and hands were all bloody. I guess I shouldn't have tried picking my nose. Then I heard his keys rattle, and saw the door knob turn. And then he walked in, saw me with the knife in my hand, and all the blood, and stopped dead in his tracks. "Oh my god, George", he said. "Fuck you Richard," I replied. "But we're roommates for gods sakes, put down the knife", he exclaimed. "I warned you, motherfucker," I said, and raised the knife high above my head. "No, Jesus Christ, no!", exclaimed Richard, as I brought down the knife. But let me back up a bit.

College is supposed to be fun and educational. And for the most part, it is. Was. Whatever. I learned how to drink real good, and even got laid for the first time there. I learned a lot about the universe, the workings of the human body, the mind, and the human psyche. Whatever that is. But most of all, what I learned, is that roommates suck. They are all shitheads. And no matter how good a friend somebody is, if they live with you, you are gonna hate them. And they are gonna hate you. Especially if ya live in a dorm. And that dorm room is twelve feet by fourteen feet. And you have to see that person all the time. And have to sleep near them. And smell them. And listen to their shitty taste in music. Yeah, roommates suck. And somehow, I always got the worst ones.

My first semester at college I got stuck with this guy named Jim. His father was an imperial wizard for the Ku Klux Klan. He jerked off way too much, and was convinced that I was the son of Satan. Which I sorta am, but that's another story. Anyway, Jim, compared to my next roommate, Richard, seemed like a saint. Richard was the worst motherfucking roommate I ever had. And I had some bad ones. There was Jorge, who was at first my best friend, and I eventually asked him to be my roommate. He no longer was my best friend. In fact, we became bitter enemies. I remember one night, I was a bit cranky, which is pretty normal for me, especially after band rehearsal and two six packs of Black Label. I mean, that Black Label is shit. It is this really sweet beer, and gives ya the worst fucking headache. So, I come home from rehearsal, which meant that we may have actually played our instruments for like ten minutes, and the rest of the time was spent drinking and fighting, and me trying to tune my guitar. Anyway, Jorge is playing his favorite album, the Talking Heads "77" album, which I think is a stupid name for an album, I mean, who would name their album a number. Schmucks. So Jorge is blasting some lame song, and I start making fun of David Byrne, the singer of the band. I start singing "Disco Inferno", but I sing, "Burn, David Byrne" and he gets all pissed off. He tells me that the Talking Heads are the best band ever, and that the Ramones and Roach Motel suck. Now, he used to like the Ramones and Roach Motel, but I guess, after living with me, he hated them. But that was okay. Before I lived with him, I kinda liked the Talking Heads, but now I hated them. He played them day and night. So, as I was singing to him, he turned his stereo up louder. So I went over and turned on my stereo. And played a Ramones album. "Road to Ruin". An album with a real name. And I turned it up loud. So he turned his stereo up louder. And I turned mine up louder. And he turned up his louder. And I turned mine up as far as it would go. But he turned his up louder. So I plugged in my guitar to my one hundred watt amp, and started to play it. Loud. He turned up his stereo louder. I turned up my guitar louder. He turned his stereo all the way up. I turned my amp all the way up. My guitar was louder. So he kicked me in the shins. I hit him with my guitar. We began to fight with our fists. Finally, some of the guys on the floor broke it up cause they couldn't take all the noise. They smashed my Ramones album and Jorge's Talking Heads album.

The next morning I woke up and Jorge was already at breakfast. Well, he

had got breakfast, and was eating it in the lobby of the dorm, while watching "The Price is Right". With Bob Barker. What kinda name is that. Barker. What, is he a fucking dog? And I hear he is for animal rights. What the hell is that. Like animals have rights. What, they should vote, be able to drive motor vehicles, and drink when they are twenty-one? So, I go to the lobby and see Jorge. I don't say anything to him as I walk by him, but under his breath he whispers "The Ramones and Roach Motel suck". Of course I punch him in the face, and he punches me in the face. Then we start to really brawl, and all the old ladies who work behind the entrance desk at the dorm have to break it up. I had Jorge as a roommate for a whole trimester, and in that time, I learned a lot about the art of punching. But the funny thing is, we are now still good friends. We just will never sleep in the same room together again.

And then there was Paul. He was another one of my dorm roommates. He wasn't quite as stupid as Jim, nor did he have a powerful stereo like Jorge. No. Paul just liked to skateboard. Not in the street. Not at a park. Not under a bridge or on the sidewalk in front of a building. No. Paul liked to skateboard in our dorm room. The twelve by fourteen dorm room. Somehow he convinced me we should build a ramp in our room, where he could skate. So, we built a loft, and on top of that loft he built a ramp. A skateboard ramp. The wooden kind. A half-pipe. And he would go up and down that fucking ramp all day long. Of course he would continuously bang his head on the ceiling and curse, but he kept doing it. Day and night. I'd try to sleep under the ramp, in my little cubicle under the loft thing, and I'd hear him. Back and forth. Forth and back. Every once in a while I'd hear a "bonk" sound followed by a string of curses, and I'd know he just hit himself in the head. But he kept doing it. Sometimes I'd be trying to jerk off to Penthouse or Playboy or something, and I'd hear him going back and forth. Forth and back. Kinda like my hand.

I remember once coming back to the room between classes, and finding Paul and a friend both doing tricks on the ramp. His friend was a professional skater, and loved to skate indoors. On our loft. He was over a lot. Anyway, Paul kept fucking up, and seemed kinda agitated. I asked him what was wrong, and he told me he just got his midterm grades. I asked him if they were good, and he told me that he was failing all of his courses. I asked him why, and he told me it was because he had never been to any of his classes. At all. That he spent his time skating. Which was more important to him. I told him I could see that. He told me that they should pass him in school because he was such a great skater, and that one day he'd be on television. I just nodded my head. Roommates. So I went into my cubicle and listened to him go back and forth with his friend while I "read" Playboy. Finally Paul got kicked out of the University of Florida. I think I saw him once on television. On ESPN. He had finally "made it". He was carrying some guys golf clubs and shagging golf balls.

And of course there was Richard. The worst of the worse. Actually, I guess he wasn't such a bad guy, but what happened between me and him, well, me and him and his girlfriend, Emily, well that is what probably changed my life forever, and what made me vow to never have a roommate of the same sex ever again. Ever.

Richard moved into my dorm room shortly after Jim, my KKK roommate, got excepted into a frat his father had been in, called Kappa Alpha, or KA for short, and moved out. I was kinda sad to see Jim go, I mean, hell, for all his stupidity, he was kinda funny. And this Richard guy seemed kinda normal. But as I learned, it is the "normal" ones ya gotta watch out for.

Richard seemed like a nice enough guy. He was Jewish, about my height and weight, and was from Washington, D.C. Actually, Georgetown, a suburb of the place. I remember once asking him if he knew who Minor Threat, a band from there, were. He just looked at me and said in a snotty voice, "I don't associate with people like that". Whatever. Anyway, Richard's father had just died like a few months before he moved into the dorm, and I felt kinda bad for him. He had a picture of his dad on his desk, and would always look at it, and talk to it. It seems that is father had died of a heart attack, very suddenly, and just croaked. Like in a few minutes. Richard never got to say good-bye, and I really felt for the guy. Sometimes I would hear him talk to that picture, telling it he missed him, and that he was doing okay. And as far as things went, Richard was doing just fine. Just fine. In fact, I was jealous of Richard. Because of Emily. I mean, I shouldn't have been, but I was.

Emily was, well, a goddess. Actually, most girls were goddesses to me at that point in my life. I had been laid once, and it was a whole year since then, and my testosterone was going through the top of my head. And then I met Emily. I remember the first day Richard brought her over to our dorm. I was sitting on my too-small and too-hard standard issue dorm bed, rereading the lyrics to the Ramones "Rocket to Russia" album for the zillionth time. I really liked the pictures that went along with the lyrics. Anyway, there is knock on the door, and I open it and Richard and this girl are standing there. I asked Richard why he didn't just come in and he says he knocked cause he didn't wanna startle me. Most likely, he didn't wanna walk in on me with his girlfriend, if I was doing something, like, um, err, nevermind. Anyway, Richard tells me that this girl is Emily, his girlfriend. I say "hi" to her, and tell her that Richard had talked a lot about her. He had. He had told me she was the greatest girl in the whole world, and that she was really hot. I had begun to think that she was his imaginary friend, but, well, here she was.

Anyway, she seemed really nice, and they both seemed kinda nice together. I was happy for Richard. I mean, he had lost his dad, but, well, now he was getting laid. At that time in my life, I would have gladly traded in my dad for some steady sex. Um, in fact, well, nevermind. So, anyway, Emily starts to hang around the dorm a lot. A lot. And then Richard asks me if he can move in a new bed. He says his dorm bed is uncomfortable, and I tell him that I know. He says he found a really comfortable one, and says it is "a little bigger" than the one here now. Looking back, I should have said no. I should have beat him up. I should have done a lot of thing, but I didn't. I looked at him, the picture of his dead dad, and said, "of course you can, Richard".

Big mistake. The next day Richard's bed is delivered. By like six guys. With a hose. I'm like, "Hey Richard, I see like paneling, and sheets and pillows and stuff, but where is the bed, and why the hose?" He explains that he is getting a "waterbed". Doh. Now when I tell ya this thing is big, and took up most of the twelve by fourteen room, I'm not fucking kidding. All these guys set up the bed, and ran a hose from the bathroom down the hall into the room. The bed starts to fill, and finally, when it is all done, my bed is pushed up against my closet, and there is an inch between my bed and Richard's. I tell Richard the bed is a little bigger than I expected and he says, "Sorry". He then asks if Emily can stay over night, and "test out" the bed with him. I tell him okay, I'll sleep in the lobby. And I do.

The next morning I go back to my room and find scotch tape over the key slot on the door. This is a signal that means "Don't come in, I'm getting laid". Most dorms have this signal. So, curious guy that I am, I put my ear do the door and listen. I hear all this water swishing

around and moans and groans. And lots of water. Did I mention water? So I take a walk to my class without the text book I was supposed to get. It didn't matter. This was college. Anyway, I return to the dorm and finally enter the room. It smells like sex. I knew the smell. I had smelt it once. Anyway, Richard was on his bed, and Emily was gone. I asked him how the bed was and he said "it was great". Good for him.

Over the next few weeks, I found lots of tape on the key slot. And I heard lots of swishing. And I spent many nights in the lobby, or at a friends dorm room. But I was kinda getting tired of it. So one day I told Richard and Emily that I wanted to start living in my own room again. They said they were sorry, and that that was fine. Fine. So for a couple of nights, it is just Richard and I, and that picture of Richard's dad. But somehow, Emily starts to show up more often, and, well, basically she moves all her shit into our room and lives with us. Richard tells me some story of how she is broke, and just needs a place to stay "temporarily". I try to tell Richard that it really isn't fair, and that well, it is kinda frustrating, but he says I should be nicer, it is what his "dad would have wanted". I couldn't argue with that.

One day I am looking at Richard's closet and I notice all these knife marks on the door of it. They go all they way up the side of the door, and then around the top. When Richard comes home from class, I ask him why he has carved up the door. He explains that those "marks" are "notches". That each one means that he and Emily had done it once. Man, this guys must of been fucking twenty four seven. I just look at him. Jealous.

Sometimes, late at night, while I was supposed to be asleep, I would hear this swishing sound. Like the ocean. And I would hear moans and groans. I would pretend to be asleep, and wish to god that they would hurry up and get done. And sometimes, I would find used condoms on the floor. Once I showed one to Richard, and told him to clean up after himself. He said he was sorry, and that Emily was supposed to clean up, and he would have a talk with her. And sometimes, early in the morning, while I was supposed to be asleep, I'd see Emily in front of the standard dorm issue mirror combing and brushing out her hair. Naked. I'd see her large, firm breasts, defying gravity, and her little butt, white as my sheets. I would kinda pretend my eyes were closed, and peer through the slits at her. She was a goddess. Standing there brushing her hair, having made love to Richard the night before. Damn. And I swear, sometimes I would see her looking at me in the mirror. I think she may have known that I wasn't always asleep. She would just look at me, while standing there naked, and smile.

One day I came back to my dorm to get my guitar for practice. There was tape over the door, but I really needed my guitar. So I knocked and there was no answer. So I figured that they weren't there, and went in. They were there. Having sex, as usually. Richard was on the bottom, and Emily was on top of him, riding him, riding the waterbed. I looked at them for what seemed like two hours, but was probably two seconds, then climbed over my bed, into my closet, and grabbed my guitar. I looked over at them again, and they were back to fucking. With me in the room. Wonderful.

That night I went to the R.A. (Residence Hall Assistant) and told her that there were three people living in a two person room. She asked me about what was going on, and I told her. I told her that they had sex all the time, that I saw a naked girl a lot and that I was frustrated. She kept asking me to tell her about the sex that they were having, and what it was like. What positions they did it in, and what it sounded like. I told her and she told me that I could ask them to leave, or that I could spend the night with her in her room. At the time, I thought she was just being nice to me. Looking back on it, and all the sex talk that we had, I think I blew my second chance to get laid.

Anyway, so I decided that I would tell Richard that Emily had to leave. I would tell him that it was nothing personal, but I couldn't take it anymore. I mean, I couldn't remember the last time I got to jerk off on my own bed. So I told him. He told me that Emily had no place to go, and I said that I was sorry, that she would have to stay with friends or something, but enough was enough. So he said she would be out by the end of the week.

Two weeks later the ocean was still roaring in my room, along with the moans and groans. Everyone on my floor was laughing at me, and calling me a pussy. They said I should just "kick the bitch out". But I couldn't. She didn't have a place to go, and poor Richard and his picture of his dad. So, anyway, I'm sleeping one night and hear them have sex. So I just sit up on my bed and watch as Emily rides Richard. Emily turns her head and looks at me, and says nothing. She just rocks back and forth on top of Richard, whose eyes are closed. As Richard starts to orgasm, Emily just looks me in the eyes, and says nothing.

The next morning I tell Richard when Emily is gone that today is the day, and I want her and that fucking waterbed out of the room. He starts to give me some song and dance and I tell him "no". Today. He says okay, that he'll get his old bed back, and Emily will stay with her friend, Debra. He also tells me that I'm an asshole, and insensitive. Whatever.

Of course that day she doesn't move out, and the waterbed is still there. I tell Richard that night that this is it, when we wake up in the morning, I'm going to go to class, something I rarely do, and when I get back, the bed, and the chick better be gone. He tells me okay. I tell him I really, really mean it. I tell him that I can't take it anymore. That not only am I not getting laid, and he is, but that he has ruined his closet door, and now he has begun to ruin mine with all those notches. He tells me he ran out of room. I tell him to shutup. I say that I am tired of seeing Emily naked and he asks me why I am looking at her anyway. He says I am a perv or something. I tell him it is because she fucking lives here. He goes on to tell me that it is only temporary, and I am the biggest pussy he has ever met. He tells me that I'll never get laid again with that kinda attitude, and to go fuck myself. I tell him fine, but get him and the girl out by the morning or else.

So I walk into my room after going to class, and there is the waterbed and her stuff. I feel my heart begin to beat faster. And faster. I have had enough. Enough! I scream, "I have had it! Enough! Aaarrgh!" I then go to my dorm room desk and find my cub scout knife. I'm gonna get him real good. Make him suffer. Stab that knife in and out. In and out. Back and Forth. Forth and Back. Like him and Emily and that fucking waterbed. Swish. Swish. Moans and groans. Notches on the closet doors. That fucking picture of his dad. Back and Forth. Forth and back. I take out the blade and cut myself. I look in the mirror. Blood on my face and hands. I hear keys rattle, and see the door knob turn. He enters. I warned him. Back and Forth. Forth and Back. Swish. Swish. He yells for me to stop as I raise the knife over my head, but he is too late. Way too late. Back and Forth. Forth and Back. Swish. Swish. Moans and groans. I stab the waterbed. Once. Twice. Three times. Over and over. A steady stream of water pounds my face as I lay on the bed and stab it over and over. Back and Forth. Forth and back. It starts to swish and swish. Richard yells, but dares not come near me. I continue to stab and stab, and finally, exhausted, I lay in the large puddle that was once his bed, but is now once again my floor.

Richard just looks at me. His face his sheet white. Suddenly Emily walks in behind him and sees me laying on the floor, in the large puddle, which is now seeping out into the hall. She says noth-

ing. Finally Richard speaks. "You're fucking crazy", he says. I just look at him and say, "I know."

Take My Life, Please.

Endnotes:

1. Ya can still write me at tabb@pipeline.com or at p.o. box 323, Village Station, New York City, N.Y., 10014.
2. Got lots of great stuff in the mail this month. Let's see, um, got the KREAMY LECTRIC SANTA CD, available on Starcrunch Records, out of Florida, of all places. Got a cool tape by a band called FACTION ZERO and another tape by a band called UNCLE DADDY, and one by MORBID OPERA, with my old pal Jeff, as well as a tape by TONSUL, my pal skitter's band. Got a couple of cool zines like "I'm Johnny and I don't give a fuck". You can write for that one to Andy, p.o. box 21533-1850 Commercial Drive, Vancouver, B.C., VSN4A0, Canada. Also got "Decently Clean", you can get that by writing Bill Givin at Room 373ASFA, 1800 8th Avenue North, B'Ham, AL, 35203. Another cool CD I got was from THE HABITUAL SEX OFFENDERS. They do the best cover of "Fact of Life" ever. Oh, that's on Chicken Ranch Records. I also got this Tattered Tunes tape. This guy puts all these weird songs on a cheapo cassette. Write for it to Abe at 4711 S. 43rd St, Lincoln, NE. Um, whatelse, oh, the new CONNIE DUNGS split seven inch, which of course, rules.
3. My band, FURIOUS GEORGE, who by the way, are now playing lots and lots of shows and who may find a label soon, I hope, played with this cool band called HEVYFLOE. They are really funny. Really. Too funny to be from New York. Anyway, they are putting out a CD soon, so look for it.
4. Other cool local bands around here include THE STALLIONS, SUN DEMONS, THE WIVES (who have a new singer), HAMMERBRAIN, and my new faves, DICK ARMY. Ya gotta see these guys to believe it.

NETGODHEAD

with **Mark Hanford**

Even before you got the chance to read my last column on the proposed Communications Decency Act, congress took your right to free speech on the internet, stomped on it, and shoved it up your ass. And even before you got a chance to read that column, a judge in Philadelphia eased it part back out of your ass, to give the government some time to think about what it had done.

That's right, Congress passed the Communications Decency Act as part of the Telecommunications Bill that they made a big deal about in February. It's funny how little you heard in the mainstream media about the decency act and the chilling effect it would have on free speech on the internet. Luckily, portions of the act were put under a temporary restraining order, keeping it from going into effect until the courts have a chance to rule on its constitutionality. This fight could go on for a year or two, but of course, I will keep you updated on it as things transpire.

One internet site not dealing directly with punk rock, but definitely dealing with individual rights, cyber issues, and free speech is that of the American Civil Liberties Union. Lots and lots of information on the first amendment and the activities of the ACLU are here. Look it up at http://www.aclu.org .

This time around I had intended to get into a discussion of whether the internet was punk, or whether it was a case of those with power and money tapping into something the downtrodden would never have access to, but I think I'll save that for a future column, because I have a lot of net addresses and junk like that I want to give you.

I'm also looking for stories from net punks on how the internet has directly benefited them or their projects, through better distribution, access to resources they wouldn't normally have, and the like. I'm going to do a column on specific examples of how the net can be used as a tool for getting the word out about your band, your zine, etc. So, e-mail me with details.

I told you last time I'd let you know how to subscribe to the straight-edge mailing list. I like to flip straight-edgers shit, mostly cuz I've found most of them can't take a joke, but regardless, here it is. I'm not on this list, I've never been on it, and I have no idea if it's worthwhile, but it has existed for quite awhile, and probably is something you'll want to check out if you are afraid of beer (heh heh). Okay, so here's how to subscribe: all you have to do is send an e-mail message to listserv@cornell.edu, with no subject line, and the following in the body of the subject - subscribe sxe-l <your e-mail address>. That should do it. Have fun.

I got an e-mail from someone telling me that I neglected to mention the anarcho-punk list in my column. I don't NEGLECT anything. I just hadn't gotten around to it yet. Or actually, I didn't even know there was an anarcho-punk list, but I do now. Is it anarchistic to use computers? (Nevermind, I don't wanna open THAT can of worms). The list is actually called the ANOK4U-2 mailing list. Anyway, the people who are in charge of it say the "list is devoted to the discussion of anarchopunk or peacepunk bands such as The Subhumans, Rudimentary Peni, Zounds, Citizen Fish, Crass, Conflict, et cetera. The anok4u2 mailing list is also for the discussion of the intersection of punk rock music/culture, anarchist theory and practice, anti-war politics, and other related issues." There you have it. Sounds like it could be interesting and/or worthwhile. To add yourself to the list send mail to majordomo@well.com with the line: subscribe anok4u2-list in the body of the message!

It's that simple.

You know, on the subject of neglecting to mention lists, newsgroups, web addresses, etc. — If you want your internet site mentioned, e-mail the information about it and I will probably get around to mentioning it, unless it really sucks, in which case, I won't waste the space. But hey, you have nothing to lose by trying, and chances are most everything I get will end up in here sooner or later. And maybe I won't even make fun of you.

Speaking of which, Chris Landers turned me on to this site. It's the Deterrent DIY Tour Manual, which is another site featuring a Book Your Own Fuckin' Life sort of thing. This one is a document you can download, and covers the US and Canada. It looks to be pretty good, and you can send the guy running the site e-mail if you want your band/club/zine/etc listed. You'll find it at http://www.islandnet.com/~moron/deterrent/tour_gd.html .

If you like your punk with more of an international flavor, The Bernd has put together a nice of links (ways to get to other pages on the internet) featuring German, Austrian, and Swiss punk, plus a few other sites thrown in for good measure. The text is in English and in German, so you can find where you are going if you are checking it out from the US. Anyway, it is a nice place to start from when looking for international punk pages. The url for it is http://www.fokus.gmd.de/nthp/employees/mhs/punk.html . The Bernd also runs the European version of the Book Your Own Fuckin' Life, and also has it online. You can find it at http://www.fokus.gmd.de/nthp/employees/mhs/bdebl/bdebl.html .

A page which I actually have neglected to mention, and I really shouldn't

have, because it is one of the finest starting points for punk on the net is World Wide Punk by Victor Gedris. Vic does record and zine reviews, and has tons and tons of links to internet bands, labels, distributors, and other interesting punk rock sites. If you are looking to see if some particular punk band is on the internet, chances are you'll find a link to it at WWP. Sometimes the connection is slow, though, so if it doesn't seem to work one day, try back the next. The url for WWP is http://wchat.on.ca/vic/wwp.htm .

Okay, enough already. I'm outta here. Remember, if you have anything you'd like to see addressed in this column, or if you have a site you think I should check out, or if you just wanna say hi, you can e-mail me at hanford@primenet.com . You can also find this column, and all of my previous columns at http://www.primenet.com/~hanford/maximum.html . And, if you prefer to put pen to paper, I can always be reached at PO Box 752, Boise ID 83701. That is all.

As of 3:27 PM CST 2.4.96, the Chevron Count on my white leather jacket is holding steady at one, and the temperature has climbed to zero. Heat wave. Five inches of snow two Tuesdays ago. Six inches two days later. Fourteen inches the next day. More snow all that weekend. Monday morning the snow stops. Monday afternoon the thermometer mercury begins to contract like a polar bear's scrotum, and by Tuesday it's fifteen below zero outside, with gargantuan piles of frozen snow everywhere. 'Course, it gets colder after the sun goes down — twenty-five, twenty-six below. I feel sort of cheated and unmanly that the temperatures here didn't break the -30° mark; i returned a call to a guy in Duluth, MN, who wanted us to play up there and told him — with all the civic pride i could muster — that it was eleven degrees below zero outside. He's like *"Gee, impressive. It's minus 38° right now here. When do you wanna play?"* Somehow, the prospect of driving eight hours through Wisconsin's northwoods to play for 45 or 50 minutes in a town vastly smaller, colder, and more isolated than my own small, cold and isolated hometown has never seemed less appealing (and, uh, it *really* never seemed all that appealing to begin with...*four essentially undistinguished punkers, their SweeTart supplies exhausted, were found frozen to death late Monday night in the Chequamegon National Forest after their van fucked up on their sorry asses during a senseless attempt to play stupid songs about cheese and Martians for a bunch of local kids. Their families are named as the defendants in a class-action suit brought about by the band-members' employers, who were really, REALLY pissed they missed work again this morning*) I would certainly not be the first to put forth the notion that it might very well be possible to persevere in the rock-rock-rock-rock-rock'n'roll Risk™ game without taking the other-than-strategic Duluth-Superior area, but to shine the gig would go against my moral code (the only other thing i can think of that would be as bad as blatantly dissing the hinterlands [which, as a loyal Green Bay resident, i consider to be "anywhere more than five miles north of here" just as the city slicker types to the south consider the Timber Line of True Nowhere to be drawn approximately five miles north of I-94] [bastards] would be to use the words "sauerkraut" and "cunt" in the same sentence). Eight hours there on Saturday. Eight hours back on Sunday. Back to work Monday. Ugh. Oh well, fuck it. We gotta do what we gotta do. We northerly northwoods hicks have a sacred responsibility to the outreach department of our punk rock ministries, subzero temperatures be danged. Pencil us in, frigid ones. I attempt to put the date far enough in the future that there's an outside chance Duluth will have warmed up to single-digit negative temperatures by the time we get there, assuming that type of radical heating happens there. Life's a gas. *Coldness/Gaseousness tie-in:* Last night in Homewood, IL (where the high was actually a balmy -4°, precipitating, one would assume, a run on CopperTone™ and depilatories), i actually had to cease and desist in the manufacturing and distribution of a dressing room bowel movement due to weather conditions. My band was playing at the Homewood Village Hall, which is, in effect, a gymnasium. Basketball backboards, bleachers, benches, free throw lines, tangible cheerleader estrogen residues, everything but Jim Carroll. The "dressing room" was a downstairs locker room. The whole setup was strangely cool, with the sole bummer (apart from the non-presence of a fat nerd with glasses issuing us each a warm, weird-smelling towel from behind a counter after the show) being that the marginally post-medieval heat-producing devices the locker area was equipped with were on one side of the room, and the, uh, i think the technical term is "shitter" (which is also the technical term for my favorite Cockney Rejects song) (nice drum solo) was on the other. The urge to purge Taco Bell's new sizzlin' bacon menu from my colon striking me with moderate force, i donned my hat and coat and ventured to the Shitting Area. The whole idea seemed ill-fated from the start — i mean, you gotta be pretty careful about the wiping process when you're taking a poop in a white leather jacket; if things go awry with your hand-butt coordination (as go they very well might given the fact that there's about fourteen other layers of clothing underneath the leather jacket, adding bulk but severely limiting flexibility and dexterity), one could wind up with a radically off-putting and eminently visible skid mark up the back of one's nice white jacket, which would also, in my case, introduce a bunch of fecal debris into the fibers of the Stiff Records patch i had sewn into the center of the lower back, requiring a change of slogan to "if it ain't Stiff, it ain't worth a shit". But(t), as you know, long have i lamented the lavatorial inadequacies of the Greater Chicagoland Area, and here before me, practically crying out for my patronage, is a dumping facility that has both a door *and* toilet paper — and since such great effort (comparatively) has gone into making this W.C. habitable for the Defecating Wisconsinite, it would be rude to boycott the Homewood Village Hall's shitting facilities due to some paltry qualm about climate control. I enter the chamber, close the door, undo my pants and long undies, and be seated. The sensation is not unlike having several ice cube trays simultaneously emptied into the seat of my drawers, which happens to me with alarming frequency. Breath control being such an integral part of the whole procedure, i inhale of the as-yet-unfouled atmosphere deeply, then exhale. A thick white cloud of steam cruises past my knees. *Jesus fuck, i can see my breath.* I don't mean a little fucking wisp like you might see coming out of your mouth in a garage or something, *i mean a raging, full-on vapor mass,* cumulo-nimbotic in character and intent. I take another breath, aim my mouth at my knee, and blow. Silent teakettle steam ricochets off my legs, and i realize that, *you know, if i can see my breath right now, it stands to reason that my flatulence should be visible to the naked eye as well.* DECISION '96: *Should i watch myself fart, just to see what it looks like?* I mean, COME ON, who amongst us hath not secretly nurtured the burning urge to view their own occasionally urgently burning gaseous secretions at one point in time or another? Who amongst us doesn't have trace elements of the

flatulistic peeping tom at heart? Sure, the Fart Ignited holds no mystery for the perennially cabin-fever-stricken Wisconsinite, but the Fart Unlit still remains a matter of much speculation, its nature and properties the subject of much conjecture amongst the laity. Christ, this sort of experience would be valuable for its scientific ramifications alone! *More fried fish and cornflakes, Dr. Nørb?* I stare the beast in the face: This is probably — hopefully — my *one chance* to see myself pass gas out the ass. It seems terribly nutless of me to forego the opportunity fate has cast me. I've got to at *least* see whether farts are brown or not. The beast stares me down. I falter, i stumble, i fall. I decide that, goddammit, i think maybe i *don't* want to know what my farts look like. Motion passed and carried. BM called on account of weather. I quickly exit the stall (rationalizing that it would be better to watch farts on an infrared monitoring system anyway, but i suppose we hafta go to Chuck Berry's house for that) and find the rest of my band members congregating in the shower area. They playfully soap up each other's firm, nude bodies. Whoops, wrong story. Actually they are fully clad and clustering around this hole in the wall where a currently AWOL showerhead appeared to have once roamed free. Emerging from said hole in said shower stall wall are a number of long, dark red stains, indicating that some type of dark red fluid had or has been trickling out of the hole where the showerhead used to be. You ain't gotta paint *me* a picture, pal, i know what it is. That ain't Hershey's syrup, Norman, IT'S FUCKING BLOOD. *BLOOD BLOOD BLOOD!!!* Blood from the mastodonic doom lurch of the unholy chalice, the gouging claws to pluck the eye of the goat of malice! Blood from the consecrated hymens of 16 or 24 vestal virgins! Pump the crimson in me, Jimson! Put the claret in me, Barrett! Verily we stand before an AC/DC live album made flesh!!! Hey, daddy-o, make it Type O!!! We had all previously noted that the Homewood Village Hall is awfully reminiscent of the setting for the movie "Carrie" — to such an extent that we debated whether or not it would be worth our while to order out for a bucket of goat's blood to dump on my head during our performance (thereby hopefully causing my hitherto latent telekinetic powers to manifest themselves at the expense of Homewood's Young People), and NOW we find ourselves standing within the cold yellow walls of The Gym Shower Of Carrie's Sepulchral Menstrual Onset Wigout, staring in mute cheesehead terror at The Bleeding Fucking Showerhead Hole. Paul #2, astutely recognizing the fact that proper documentation of this ookiness could get us exposure on that one Friday night TV show about spooky shit that i think comes on right after *The X-Files*, begins to snap photographs of the decapitated, menstruating shower socket. He hands the camera to Ric #6, our newish bass player, and strikes a pose next to the plasmatic trickle. *"Maybe i should TOUCH it!"* whispers Paul, who then draws entirely too close to the supernatural Sissy Spacek shower scab. *"Hey, wait a minute!"* he howls in disgust, *"This isn't blood! It's RUST!!!"* (which struck me as quite an amusing thing to say seeing as how that would indicate that he actually thought the fucking shower head was *really bleeding* up until that point). Ric snaps a few shots anyway, and the band begins to dejectedly file out of the shower and trudge upstairs. I lag behind, realizing that, in all the commotion, i have neglected to wash my hands after visiting the latrine (not like i'm gonna spend a whole fuckload of time on hand sanitization when the tap water probably comes out in cubes). I spritz a split-instant of shit-killing ice water on my fingers, and go to the reusable-loop-of-cloth-towel machine to dry them before they wind up as Nørb-Sicles and thusly interfere with my articulation of the Grilled Cheese Dance. As i grab and yank the fresh hunk of towel down, i really can't help but notice a couple of odd things about the already-utilized sections of the cloth. Well, one or two odd things, really. Well, no, just one odd thing: *It was ,no shit) covered in BLOODY FINGERPRINTS* (yeah, okay, i know what you're saying: *fuck you, Rev. Nørb, your story is implausible and stupid, those were probably just, fuckin', fuckin', RUSTY fingerprints or something*. Yeah, of COURSE, Mr. Voice Of Reason. They were RUSTY fingerprints. Like, you know, Iron Man took a shower in the basement of the Homewood Village Hall IN HIS ARMOR and then dried his hands on the reusable-loop-of-cloth-towel. *DU-UHH*, if Iron Man was so rusty that he was leaving rust prints on the towel, he would have been too rusty to get from the shower to the sink. I rest my case [documentation of Iron Man's propensity towards swift and sure rust-induced immobility: *Avengers* #2, 1963: *"The Avengers vs. The Space Phantom"*]). Feets, do yo' stuff. I bolt upstairs, urging my fellows to wait for me, which they don't. The "Carrie" connection is further amplified by the fact that tonight's set list includes our version of "All The Way," which is the song that immediately follows "Rock 'N' Roll High School" on the Ramones "End Of The Century" album, and P.J. Soles, who played Riff Randall in the movie "Rock 'N' Roll High School," and whom i also may have also envisioned positioned on all fours facing away from me and wearing nothing but a satin baseball jacket and a pair of red Chuck Taylors whilst i jerked off once or twice, or thrice, or maybe a number of times that is more than thrice, but yet remains a figure which is less than the number of times i spanked it whilst imagining her sort of Jewish looking brunette friend in the tube top blowing me, also played one of Scary Carrie's classmates in the movie which is currently the root of our trepidation (not that mysterious bloody fingerprints in the dressing room aren't cause for general alarm *a la carte*). Amazingly, our set is almost bloodless. Almost. Being that the Homewood Village Hall's gymnasium comes equipped with a stage that is apparently utilized for high school plays and what not, it also comes equipped with a bunch of these, like, wooden stair things for sets and stuff, about five feet wide and three or four feet high — which, naturally, i see great Antic Potential in. As the rest of the band sets up, i drag one of the step-things to the front of the stage. At first, i point it towards the crowd, so, were one of a mind to, one could jump on stage, dash up the five steps, then plummet off the top of the riser directly down into the crowd, thereby landing on the gymnasium floor head first with enough velocity to die, or, at the very least, be permanently crippled. After about a minute, i puss out and turn the steps around so the high end is pointed away from the floor and towards the drums and no one winds up breaking their fool neck diving off of it but me. You know the drill: kid hears songs about cheese and Martians, kid wigs out, kid thinks of the most fucked-up, death-defying stage stunt he can do, kid does it, kid breaks neck, parents sue venue, venue ceases hosting punk shows, evil triumphs over good, blah blah blah blah blah blah blah. Of course, there is a certain amount of self-preservation instinct mixed in with all this sickening good citizenship, 'cause i know i'd eventually fucking fall off of it myself, and i reckon the math goes *four feet for the stage plus four feet for the riser is eight feet; but due to the fact that i am built sort of like an inverted thermometer bulb i tend to fall like a badminton shuttlecock, so my head — more often than not the part of me i land on — is gonna fall the eight feet plus six extra feet, so that's like taking my head off and dropping it out a second-story window. Pass.* I figure with the steps pointing safely away from the gym floor, i would only fall like four feet max; plus, as a bonus, i can stand on the top and thrust my loins at Paul #2 while he's drumming (i know, the obvious question here is *why stop with a flimsy loin-thrusting? Why not just perch atop the*

steps and moon the guy? Always remember, kids: Whence drummers, thence drumsticks. Aiming your naked anus at a percussionist virtually assures you of The Zildjian Butt Probe. Don't say you weren't warned, GG). Amazingly enough, i am able to leap from, dance upon, ascend, descend, negotiate, hurdle, and otherwise utilize the stair thing without incident — until our last song, when i try to hop on the riser from the side, smacking the front of my bum knee — the knee which has been perpetually encased in a knee brace thing since i wound up tearing a bunch of apparently neccessary knee shit barrelling into the drumset in some sorta hopeless spastic tangle while jumping back on stage (i ofttimes tend to underestimate my aerodynamicness) after making the planet a better place by antler-goring some of its less interesting inhabitants during one of our predictably ill-fated Earth Day gigs at UWGB (which we only play because Earth Day is the one day we can drive into the Martian neighborhoods and KICK ASS and FUCK UP THEIR SHIT and HAVE OUR WAY WITH THEIR WOMEN and get away with it cause we're EARTHMEN, goddammit!! *Earth for Earthlings!!! Martians Rauss!!!*) but good in the process. Seconds after impact, i see what turns out to be the final stage diver of the evening bolt across the stage with his pants at his ankles. I know not why. He dives into the audience in his boxers and lands on his head. Obviously, this is the guy who would've dived off the top of the stairs and broke his neck had i not moved them, and i begin to wonder if i'm fucking with The Way Of Nature, and if the kid is going to grow up to be some kinda sex criminal whose career i could've nipped in the bud by letting him break his neck stage diving as Darwin intended. Igamely pogo on my right leg for the duration of the set, after which i am informed that, like so many other things at the Homewood Village Hall, i'm bleeding. Sho' nuff, i look down at my knee supporter thing, and notice there is a slowly widening red spot the size of a dime corresponding to the spot where i bashed myself. A guy hands me a set list and asks if i'll sign it "For Dana." He doesn't have a pen. Nor do i. It doesn't matter. I press the back of the set list against the bloody spot on my knee, and slide it around until "FOR DANA" is spelled out in large, crude red letters. The fire alarm, which has been ringing since the mid-point of our set, is still buzzing away. A guy in a Lookout Records t-shirt interviews me as i attempt to cleanse my wound (and the flap of loose flesh dangling from its perimeter) with a Lemony Fresh Handi-Wipe™ that one of the interviewer's entourage has kindly supplied me with. I have to occasionally yell into his tape recorder to be heard over the fire alarm. Application of the Lemony Fresh Handi-Wipe™ seems to make the bleeding worse, and the Lemony Fresh Handi-Wipe™ is quickly pink and red with my now Lemony Fresh blood™. Lemony Fresh blood goes on my long undies. Lemony Fresh blood leaks all over my knee thing. *IT'S CARRIE'S REVENGE!!! AAAAAH!!!* The interviewer's friend gives me a Band-Aid™, which i attempt to apply over my wound. My knee is too slick with Lemony Fresh blood. The Band-Aid™ won't stick. I am given another Lemony Fresh Handi-Wipe™. At this point, i think i could use a maxi-pad more than a Handi-Wipe™, but i keep quiet lest The Spirit Of Carrie hear me over the fire alarm. I keep wiping. The more i wipe, the more i bleed. I am wiping bloodslime off my knee and still yelling into the guy's tape recorder to be heard over the siren. I am pleasantly surprised no one else has asked me to sign a setlist in blood, and i eventually escape the interviewer and jam half a roll of toilet paper into my knee brace, which seems to control the bloodshed. We get our money, which is kind of a lot, start our van, and GET THE FUCK OUT OF THERE before more shit starts bleeding and the building starts whispering "GETTTT OUTTTT!!!", which is from a different movie, but who cares. When we get back to Green Bay, it's twenty-five below zero and every gas station in the city is sold out of Heet. I'm wearing two pairs of gloves, one inside the other, and, at 4:00 AM, i drop a gallon of skim milk on the ground outside the Amoco station we've filled up at. The plastic jug bursts, splashing farmer certified BGH-free milk across my boots, which freezes into little white icicles that look a bit like the Return of the Phantom Wad. I utter a string of blasphemies, taking care to keep the words "sauerkraut" and "cunt" in separate sentences lest a slumbering Carrie reawaken. All in all, a fine night in the hinterlands. Bring on Duluth.

How To Make A Good Fanzine Without Any Talent

Here we are with another installment of DIY Helpful Hints. This time it is brought to you by Mr. DIY, Matt Wroth.

I thought I would focus my attention on what makes a fanzine something to be proud of. This is—and almost always has been—a pretty touchy subject because the fact is a lot of people put out terrible zines and they think they are the best thing to ever hit the scene. Well I hate to break the news to you but if your zine doesn't follow the few simple guide lines I'm going to discuss, it probably sucks.

Well first off, your fanzine should have a clean and easy to read layout. No one wants to have to read your sloppy handwriting and no one wants to see your columns taped over a picture of some guy's mohawk or whatever other picture you cut out of the Rancid *Spin* article. Use a computer or at least a type-writer to do your zine's layout, throw away your pen because you really don't need it.

Remember that technology is your friend. Embrace it, use it and become one with it. A spellcheck may be your best friend if you are a poor speller. After you use the spell check, don't think you won't have to read it through once or even twice. You may have written 'the' instead of 'they', and since 'the' was spelled correctly, it was skipped. Check your grammar and punctuation while you're at it. The little extra work that this takes can improve your fanzine in the long run.

Another device that would be a wise investment for your zine is a scanner. With a scanner you can do all sorts of neat stuff with your interviews, articles and covers. It may set you back a few bucks—make that a lot of them—but it can only help your publication with time. The spice you can add to your zine is amazing and odds are your fanzine is so bad it can't get much worse.

"What about the content?" you ask? Well I'm glad that question was asked. I feel that you should add some humor into a lot of your writing so it doesn't end up boring or repetitive. You don't want to write long boring columns because your mom may enjoy your dry writing, but she would say almost anything to get you to eat your Brussel sprouts. Your writing should also have a universal appeal. You don't want to block out an audience because you want to write a two page article about something that is only cool to you and your friend. Just skip it and move along.

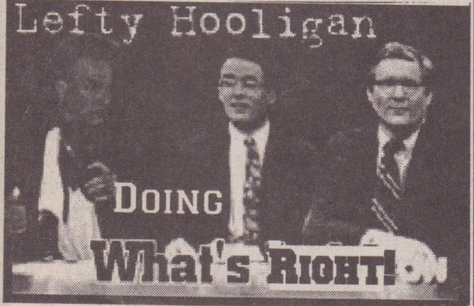
Finding a good fanzine can sometimes be like finding a needle in a haystack. This usually is because of the overpopulation of sloppy and boring fanzines. If you want to improve your zine, add some cool interviews with a "big"

band and you'll be sure to sell some issues. Along with that, add some reviews, well written articles and opinions, artwork, sugar and spice and you may just have a decent fanzine.

Now that you have your fanzine is finished, it's time to shop around for distributors. Don't take rejection personally because you will have to get used to it. Sell them at shows to any kid that looks stupid enough to take one off of your hands. Sell some to your local record stores too because they may even give you money up front. Try to use all of your connections to their fullest potential Learn to use people and to let them use you. It is a give and take relationship.

I hope this came in handy to all of you young and inexperienced kids and even a few of you big shot know it alls Editing a fanzine can be a very rewarding occupation (Yes, it can become an occupation.). Once you stop crying about all of the money you lost and stop cussing out the distributors that tumed you down, you wake up and see why you are doing it. We all have our reasons for doing the things we do and there are plenty of reasons for putting out a fanzine. Whether it's because of all of the new friends you constantly are making or the few kind words and encouragement you hear from friends and total strangers. There are plenty of reasons.

If you want to hear more of my worldly thoughts you can drop me a line and order my fanzine, *Wroth!*, for $1 ppd at: PO Box 16511 / Rocky River, OH 44116-2923.



Before putting our theory caps back on, I'd like to mention an excellent source for those of you interested in following class war issues. *Collective Action Notes* (POB 22962. Baltimore, MD 21203, $7 annual sub., make checks/mo's out to CFAN) puts out an exceptional publication that gives summaries of class and related struggles around the world. This is a truly impressive, quite thorough effort, well worth the money. Their latest newsletter, #9, presents a thoughtful analysis entitled "The USA-A Transition Period-But To Where?" which provides an alternative, but nevertheless incisive perspective to the one I regularly push on the US workers movement.

First, I'd like to counter the misconception that the US labor movement is on its last legs by quoting verbatim from the bulk of *Collective Action Notes* 1995 class, strike and struggle chronologies of the USA in issues #7 & #9:

1-9: According to several bus depot managers quoted in an article in the New York Times, "sabotage" is widespread among the city's transit maintenance crews. "The union to a great extent ran these shops. If the overtime was not there, they would create the overtime through vandalism, low productivity and high absenteeism" stated the general manager of a Bronx depot. Other examples of sabotage mentioned in the article include stuffing paper debris in the gas tanks of 28 buses at a Harlem depot, puncturing fuel lines, and gluing shut the fare boxes of 18 buses. At the Coliseum Depot, one manager, brought in to try to increase productivity, had his office broken into and a bullet left in his chair as a symbolic warning. Union officials point to the deteriorating conditions of both buses and depots as the chief culprit; many depots are unsafe to work in and essential tools are always in short supply.

1-18: Detroit school bus drivers hold 1 day wildcat strike protesting Board of Educations' refusal to pay out a scheduled pay bonus. The strike forced the school board to suddenly come up with bonus checks.

1-20: A sudden 4 day strike by 6,700 auto workers at GM's AC Delco Complex in Flint, Michigan (a key supplier of parts used by all three auto companies) rapidly shuts down 10 other plants. The strike succeeded in forcing company to quickly agree to hire 663 workers over the next 18 months.

Early Feb.: Bakery workers at Klosterman Bakery in Cincinnati, Ohio return to work after bitter 7 months strike over company attempts to cut or eliminate most major benefits. While workers succeeded in preventing cuts to their benefits, union was not able to prevent pay concessions. 50¢ to $1 an hour over the course of the new three year contract.

2-6: Workers at Planned Parenthood Clinics in Hayward, Oakland, and San Francisco stage a "sick-in" to back up demands that management recognize the union after a union certification vote. The Hayward and Oakland clinics are shut entirely (100% of workers call in) while 80% if San Francisco office follows suit.

2-7: 500 janitors march through downtown Los Angeles demanding a living wage and an end to widespread pay differentials within the building maintenance industry. Some janitors earn $6.80 to $9 per hour with full benefits while others work at minimum wage ($4.25 per hour).

2-15: Management at White Cap Co. (makers of bottle caps for food industry) in Chicago resume contract negotiations after 12 weeks of an illegal lock-out of work force, who maintained solid picketlines around the plant despite bitter freezing weather. Company admitted that it had set up lock-out to occur during the slow season when demand for bottle caps was down and to prevent a strike by the union.

2-16: 500 mushroom pickers hold march through Watsonville, California demanding the right to join the United Farm Workers union and protesting 25% wage cuts in the past 2 years.

2-17: 150 mostly Latin workers walk out of Simkins Paper Co. in Philadelphia over company attempts to severely cut back health benefits and institute 2-track hiring scheme. Workers, many of whom live in surrounding community, have been able to maintain 24 picketlines and have blocked traffic in support of their strike.

2-20: 3,000 steelworkers walked out of Kaisers Aluminum Corporations 5 plants nationwide after voting down a proposed contract that would have offered modest pay increase in return for gutting of existing job structure. Strike is settled 9 days later.

2-15: Workers at the D.L. Clark plant in Pittsburgh (makers of Clark candy bars) were informed they were to be laid off. A week later, two union members passing by the plant saw trailers lined up to disassemble plant equipment and quickly set up a picket line preventing the trucks from leaving. Picketlines forced company to agree to not remove any manufacturing equipment for 45 days while another buyer was sought. Since action not sanctioned by the union, workers have kept up action without strike pay.

Late Feb.: Chemical workers at the Master Builders plant in Cleveland, Ohio strike over inadequate pension benefits and are still on strike 6 weeks later.

2-28: Rubber workers at Pirelli-Armstrong return to work after National Labor Relations Board changed status of strike from a walkout to an unfair labor practices strike, potentially opening company up to $1 million dollar a week fines. However, 80 out of 850 strikers are immediately discharged due to company allegations of "misconduct" during the strike.

3-1: Tens of thousands of people, mostly workers but joined by students and welfare recipients march in New York City to protest Republican Governor Petaki's proposal to slash Medicaid, which would

lead to thousands of layoffs among health care workers. The march and rally is estimated to be the largest in the city since the '70s.

3-6: 500 union members at Millers Brewery in Albany, Georgia begin a strike over company's outsourcing policies.

3-7: Several hundred school bus drivers strike in Seattle over management attempts to slash pension benefits. The School Board intervenes to back up the private company contracted to provide service to city students by claiming strikers don't care about children but several groups of parents bring food to picket lines in support of drivers demands.

3-8: Chanting "No Contracts, No Peace," on International Women's Day, 1500 members of "Janitors For Justice," joined by supporters from hotel workers and other workplaces, block traffic at a major Los Angeles intersection. Police arrested 40 mostly women custodial workers.

3-11: Hundreds of striking rubber workers and supporters rally outside Des Moines, the Iowa state capital.

3-12: Chinatown restaurant workers held a demonstration of 250 outside Chinatown's' largest restaurant, Jing Fong to protest illegal working conditions. The Chinese Staff and Workers Association-a workers center unaffiliated with the unions-is holding regular pickets outside this restaurant at the height of lunch and dinner traffic to draw attention to "slave labor type-conditions" prevailing in Chinatown restaurants.

3-14: Organized by the Indiana State AFL-CIO, 25,000 trade union members demonstrate in Indianapolis to protest attempts to repeal the law requiring building contractors to pay union scale wages. On the same day hundreds of union members in Los Angeles march outside the offices of the LA County Board of Supervisors protesting proposed job, wage and benefit cuts affecting public sector workers.

3-15: Over 400 union Atlanta area members noisily occupied and shut down Newt Gingrich's district office in Marietta, Georgia to protest the entire range of anti-labor measures in the Contract With America. Police arrested 2 demonstrators. Gingrich denounced demonstrators as "union thugs terrorizing constituents."

3-15: Workers at Caldwell Manufacturing Co. (makers of window sash balances) in Rochester, New York strike over company attempts to slash seniority rights in proposed contract.

3-29: Transit workers on Philadelphia's Southeastern Pennsylvania Transit System (SEPTA) shut down 90% of the systems operations in a strike over wage increases. Immediately SEPTA goes to court for an injunction limiting the numbers of pickets and cuts off all health care benefits to strikers. According to the local paper, scattered acts of "vandalism and confrontation" take place in the first few days of the strike, including strikers blocking the entrance to SEPTA headquarters chanting "We Don't Work, You Don't Work" to prevent non-union SEPTA employees from reporting to work. On 4-3 strikers blocked a fleet of suburban buses for nearly 4 hours and set-up a car convoy to tie up rush hour traffic along the city's main expressway. The following day, 9 transit workers were arrested after again blocking expressway traffic. On 5-6, strikers rallied in front of City Hall and then marched into offices of City Council members. Two weeks later, strikers return to work having won their demands for a 3% per year increase for the following 3 years but union agrees to work with management on "containing" fringe benefit costs. Strike was timed to take place during the Easter shopping season and cost the Philadelphia economy an estimated $2.5 million in lost revenue.

3-29: 1,500 janitors occupied the center of the ritzy Beverly Hills, California shopping district blowing whistles and chanting "No Contract, No Peace." Dozens were arrested blocking traffic.

3-31: 5,700 autoworkers strike the Chrysler transmission plant in Kokomo, Illinois protesting Chrysler's contracting out of work. union suddenly called off strike after 9 hours before impact of strike could be felt. On the same day, 1,000 General Motors workers at the Pontiac, Michigan GM facility struck to protest the laid off workers from the plant being shafted on seniority when transferred to other GM sites which lasts 6 days before an inconclusive settlement.

4-2: 800 workers at Lithonia Lighting in Conyers, Georgia walkout over company's attempts to cut back insurance copayments and impose wage increase limits.

4-4: As part of a continuing campaign against sweeping budget cuts, 5,000 protestors march through Manhattan in a joint action called by the hospital workers union and the students of the City University of New York.

4-6: 32,000 California grocery workers strike several large grocery chains in protest of nearly 30 takeaways being proposed under a new contract. One chain, Lucky and Save Mart locked out its 14,000 workers. On 4-15, strike ended with Food Workers union agreeing to wage freeze and union trust fund cutbacks.

4-13: 150 school bus drivers in New York City stage a surprise 90 minute walk-out protesting the city's attempts to contract out bus services for "competitive" bidding.

4-25: For the second time in 6 weeks, Atlanta area union members rallied on top of a parking garage 50 feet away from a Republican fundraiser.

Early May: A strike by several thousand mostly Latino immigrant farmers shuts down 80-90% of home and apartment construction in 4 of California's most populous counties. Farmers build the wooden infrastructures of residential housing. Strikers have organized flying pickets traveling from construction site to construction site, pulling out other farmers in solidarity. Immigration officials have isolated and picked-off through individual arrests under immigration laws several organizers traveling in their private cars. In response, workers turned to using a school bus donated by the Carpenters Union to travel collectively to organize work sites.

5-5: Hundreds of supermarket workers and community supporters rally outside of Ultra grocery store in Washington Heights section of Manhattan protesting the company's firing of 80 workers for signing union cards. Store shuts down midday as a result of noisy protests. Many of the workers were illegal immigrants working 72 hours a week for less than minimum wage.

5-8: Oregon public workers begin a statewide strike demanding a 6.5% pay raise. Strike ends May 14 when State officials agree to open talks on reaching a "compromise."

5-15: Several hundred predominantly Guatemalan workers at the Case Farms chicken processing plant in Morgantown, North Carolina walk out protesting poor working conditions.

5-19: Striking Bridgestone/Firestone workers in five midwest locals including Decatur, Illinois end their 10 month strike in defeat by offering to return to work "unconditionally." The United Rubber Workers union stated it had to cave in out of fear that company would use scabs to decertify union; only 60 out of nearly 700 workers are being called back to work.

5-19: Division of Motor Vehicles workers in New Jersey walk-off job to protest layoffs due to state's policy of privatization and sweeping tax cuts. In the process, they defied both a court injunction and a no-strike clause.

5-23: 30 mostly Latino workers at Valley Manufacturing Homes (makers of mobile homes) plant in Sunnyside, Washington walk out protesting management's refusal to discuss working conditions and wages. The next day, 120 other workers join picket line, citing speedup and racist treatment. Police have arrested several workers for blocking plant entrance and have used pepper gas to

disperse strikers.

5-26: Wildcat strike in form of a 24 hour unofficial "sick-out" shuts down most of Long Island Railroad, the nation's largest and busiest commuter line, stranding thousands of commuters.

6-2: Migrant farm workers at Moorehouse Strawberry Farm in Mollara, Oregon strike over demands for an increase in the existing piece rate.

6-10: Washington Gas Light Co. locks out half its workforce after union turns down company's final contract offer. The company wanted contract provisions allowing more "flexibility" in work rules and assignments. State of Virginia steps in on company's side by denying unemployment benefits to strikers, although the District of Columbia had awarded unemployment benefits to workers living in Washington DC.

6-18: Hundreds of mostly immigrant garment workers hold rally in Brooklyn demanding an end to sweat-shop conditions and the enforcement of wage laws, which are widely skirted in the industry.

6-19: 400 clerical and sales workers at US West Direct in Albuquerque, New Mexico return to work after a 5 week strike over company contract violations and unfair labor practices.

6-21: First year anniversary of national Caterpiller strike (the second strike in 4 years.) Union (UAW) has accused company of using convict labor in two plants in an attempt to keep production going.

6-21: 700 Teamsters (drivers, warehouse and production workers) strike Pepsi in Los Angeles area over company refusal to liberalize early retirement benefits. Shortly afterward, 3 other locals in Southern California begin honoring picket lines.

6-25: Second anniversary strike support march occurs in Decatur, Illinois "War Zone." Between 4 and 7,000 union members and supporters rallied on behalf of striking A.S. Staley and Caterpillar workers. Despite the verbal support and physical presence of several AFL-CIO bigwigs-a first since the strikes began-march is about the same size as the previous year's as AFL fails to widely mobilize its rank and file to turn out for the march and rally. In contrast to last years event, not even a token civil disobedience action is held this year.

7-1: Mostly Third World hotel workers at the ritzy Drake Swissotel in New York City strike over management attempts to undermine job rules and working conditions and contract out to temporary firms.

7-3: Turnpike and parkway toll takers in New Jersey strike immediately before the busy 4th of July holiday. A sick-in on July 4th-the heaviest traveled holiday on New Jersey highways-lasted 2 shifts until the State obtained a court injunction forcing workers back to work. Sick-in had mixed effect; many toll booths are automated and the Highway Authority brought in temps and part-time workers to staff the remaining. Union is protesting "union-busting" stance of the State.

7-11: Detroit public transit bus drivers stage a sick-out forcing the entire system to shut down for 24 hours. Drivers were protesting working conditions (mandatory overtime, unsafe buses and a management history of harassment and suspensions) and a 10% pay cut imposed on 6-10.

7-13: 2,500 workers represented by 6 different unions strike the 2 Detroit daily newspapers after management repeatedly stalled negotiations in an attempt to force through concessions, wage freezes and job cuts. In the first few days of the strike, the strike quickly turned "ugly" in the words of the New York Times as 12 union members were arrested for blocking scabs from entering premises, several strikers separated scab carriers from their bundles of papers and companies brought in beefed-up security forces in an attempt to intimidate strikers. Observers claim strike was provoked by management as an excuse to close 1 of the daily papers, which are run as a joint management exercise between 2 former rivals. On 7-17, 2,000 turned out to a strike support rally.

7-25: Thousands of county workers and supporters take to the streets of Los Angeles to protest sweeping budget cuts which threaten to gut Los Angeles County's health care system and other essential services in poor and working class neighborhoods. Police in riot gear were stationed throughout the march route. If cuts go through, over 18,000 county workers will lose their jobs and the county's largest hospital (the biggest in the country) will close along with dozens of satellite clinics serving predominantly low-income communities.

7-28: Cabdrivers in Prince George County (Maryland suburbs of Washington DC) return to work after a 6 day strike. During the strike, cabbies blocked highways and repeatedly demonstrated outside of county offices, citing huge cab insurance increases and profiteering by cab companies as causes of the strike action.

End July: More than 200 clerical workers at the Detroit regional Red Cross strike after contract negotiations break down. Workers accuse the company of trying to union bust and impose unnecessary concessions.

Labor's been pretty damn active, and that's only the first seven months of 1995. *Collective Action Notes* will provide xeroxes of the original newspaper sources for these news stories for an SASE. It'd be cool if you also sent them a donation. The broadbased working class activity sketched out above does not automatically mean we're on the eve of "the revolution" however. We still have not answered the central question posed last column: what is the role of the modern working class in bringing about social revolution?

To have any role at all, the working class has to be aware of itself as a class on some level. Broken down, this entails that the working class develop the theoretical capacity to understand and counter capitalism, as well as to attain the degree of self-activity and self-organization that can lead to working class self-emancipation and self-government. Last column, I cited MacDonald and Chaliand who cast doubt upon Marx's most basic thesis; that the working class is capable of self-emancipation as a class.

The liberatory Marxist Andre Gorz and the Marxist-become-anarchist Murray Bookchin both basically accept Marx's dubious explanation that, because of the separation of manual labor from intellectual labor under capitalism, a revolutionary proletarian movement was and perhaps will remain dependent upon renegade members of the upper classes to provide it the theoretical coherence needed to overthrow capitalism. Only by achieving communism will the distinction between manual and intellectual labor be transcended, harking back to that "after-the-revolution-that-problem-will-be-solved" excuse mentioned in last month's column. Further, in this can be found the root of Lenin's justification for a vanguard party; an outside group of professional revolutionaries that must provide leadership for a working class movement, capable on its own only of trade union consciousness, in order to realize the proletariat's revolutionary potential. While Gorz is endlessly working out the Marxist dialectics on this, Bookchin is at least digging up minor working class theorists in the grand anarchist tradition of "Proudhon-Bakunin-Kropotkin" as in his ongoing study of Spanish anarchism.

This weakness of *praxis* is in assigning the domain of theory to the non-working class intellectual and the realm of practice to the working class, with its pronounced faith in dialectics to work things out. I'll offer a solution to this dilemma a little further on, but returning to Gorz and Bookchin, both agree that revolutionary theory for the present must be based upon the immediate goal of abolishing wage labor. Bookchin's famous series of essays, compiled in the book *Post-Scarcity Anarchism*, hammers

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ALTERNATIVE ACTION Finnish Compil CD	£6.50	$12.00
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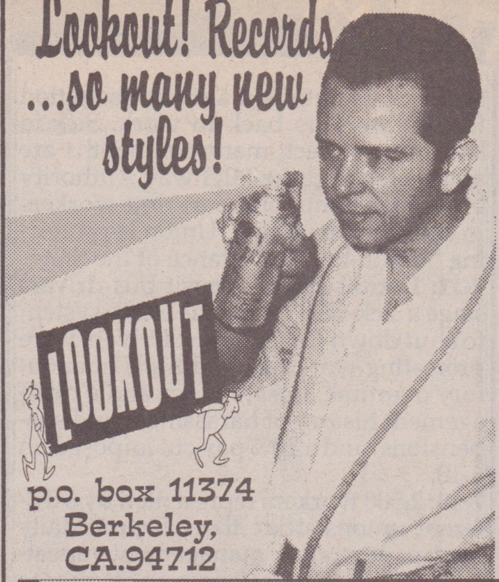

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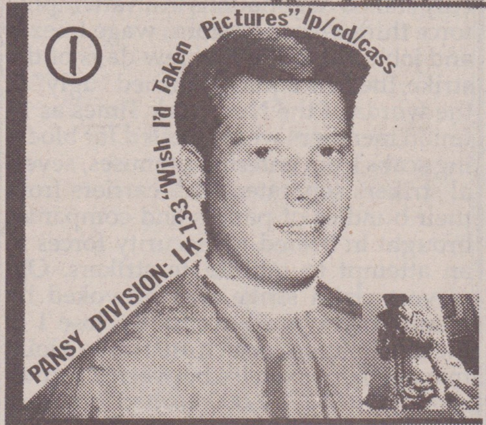

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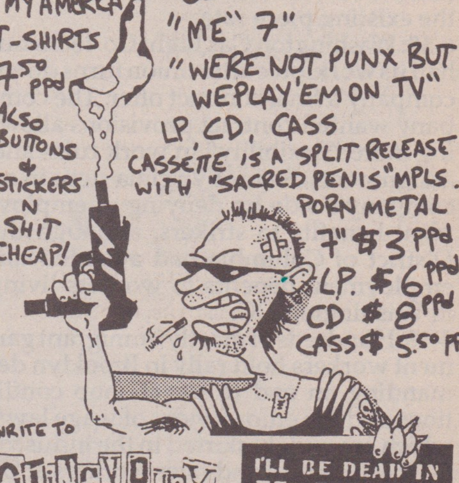

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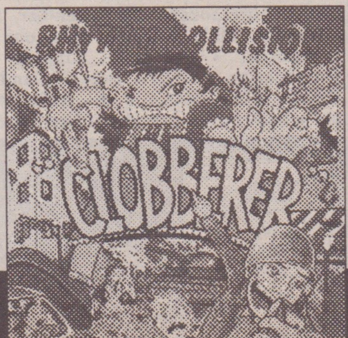

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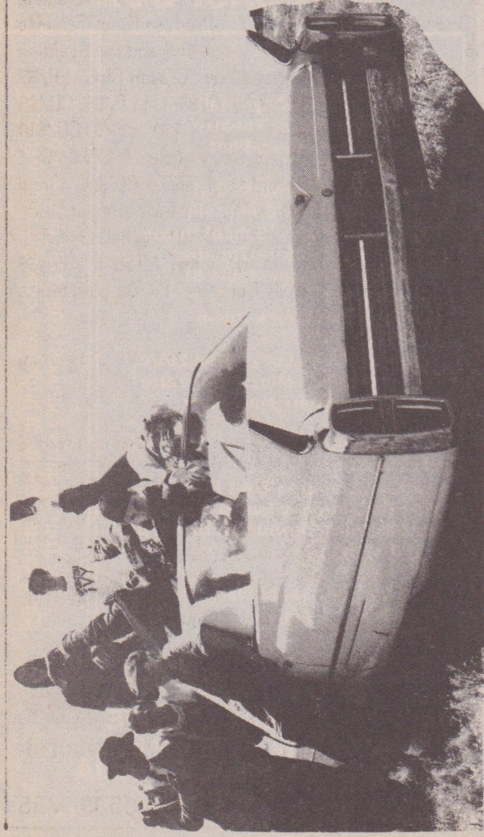

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in the point that modern technology permits the abolition of work (or at least its reduction to a bare minimum) to become a practical reality. He claims merely to be following in the tradition of Kropotkin in *Fields, Factories and Workplaces Tomorrow*, yet Bookchin's popularity among certain New Left circles in the late '60's and early '70's reflected the optimism of his early analysis. According to Bookchin, the technological potential to eliminate wage labor alone would be sufficient to spark revolutionary action in all of society and not just the working class to create a decentralized, communalist future.

In *A Farewell to the Working Class*, Gorz updates Marx by contending that, in order to emancipate itself as a class, the proletariat must abolish itself as a class. He too considers the developments in modern technology, on top of 1970's European labor/management trends toward reducing the 40 hour work week, to mean that most work can be abolished and the realm of proletarian autonomy expanded to its social limits. Gorz draws his notions of autonomy from the '70's European Autonomous movements, but as a dialectician he must note that the present potential to abolish wage labor is in the hands of the bourgeoisie. Not a good sign. What's more, he is by no means certain that, as a political movement, working-class European Autonomy (which Sylvere Lotringer defined in the Italian context as: "the desire to allow differences to deepen at the base without trying to synthesize them from above, to stress similar attitudes without imposing a 'general line,' to allow parts to coexist side by side, in their singularity [*Autonomia: Post-Political Politics/Semiotexte*])" is able to wrest the "abolition of the proletariat" away from capital. Even if it could, he warns that the minimal necessary social labor left after the working class abolishes itself as a class by eliminating wage labor, what Gorz calls heteronomy as opposed to autonomy, must of necessity be administered by some form of state.

That the abolition of work becomes a practical demand around which to resurrect a fighting working class is not a problem by me. Using the present effort by the capitalist ruling class to rid developed capitalism of its dependence upon the proletariat in order to propel the working class toward revolutionary militancy seems sound as well. The weakness in all of this is that the Autonomist's molecular strategy of "autonomy at the base," no less than Bookchin's notions of the Brownian motion of revolutionary groupings, probably are not sufficient to get us a social revolution. At the beginning of this column, I quoted a long list of examples from *Collective Action Notes* of combative working class actions in the US that, while impressive, do not necessarily add up to a militant working class movement. Frankly, it's the main weakness in my own strategy for terrorizing the rich by maximizing social instability from the base up, which I wrote about several columns ago. I'm enough of a Marxist to suspect that concrete, objective social conditions have a lot to do with why periods of unrest do or don't become social revolutions, as well as with whether or not such revolutions succeed. You know, the whole "people make history, but not under conditions of their own choosing" bit. But, even under the best of conditions, social unrest that becomes mass action that becomes social revolution does not guarantee a revolutionary working class milieu sufficient to overthrow capitalism and run society.

Despite recent unlamented setbacks in eastern Europe and the former Soviet Union, monolithic Leninist vanguard party revolutions and regimes are still "successful," with the horrors of such "successes" well documented. The broader, essentially pluralistic and just as essentially unsuccessful revolutionary working class milieus that emerged in Germany in 1918, Spain from 1936 to 1939, Hungary in 1956, and Paris in 1968 beg a couple of questions: is this, the creation of a revolutionary proletarian milieu, possible in the US, and can this somewhat amorphous milieu replace the Leninist revolutionary model of a vanguard party led mass workers' movement?

John Sweeney, current head of the AFL-CIO, has promised to restore militancy to organized US labor. To that end, he announced a $20 million campaign to reinvigorate the feeble labor federation on December 8, 1995 (12-9-95, *SF Chronicle*). Comprising some 23% of the labor force in 1983, the AFL-CIO now claims only 13 million members, or just 15% of the workforce. The money will go to finance 1,000 labor organizers and to help unions finance their organizing drives. One of the main issues that this campaign will focus upon is the attack on health care, and once again Sweeney has promised that civil disobedience will be an acceptable tactic for unions to use. A period of labor unrest would appear to be in the offing, but in reference to the first part of this survey in last month's *MRR*, it'll resemble France in November-December 1995 and not France in May-June 1968.

This impending wave of trade union reformism in itself will not have any place in a revolutionary working class milieu. Yet the social unrest it engenders might very well precipitate a revolutionary situation that can be taken advantage of by other, more radical forces. In all probability, the AFL-CIO's up-and-coming campaign of militant reformism will also inspire many rank-and-file workers to wildcat on their unions and perhaps to take far more revolutionary actions than their union leadership will condone. These elements within the trade union movement definitely will be a part of the revolutionary milieu, as will non-union workers encouraged to take action to organize themselves. Unlike Europe, the US is particularly barren of mass proletarian organizations other than unions (mutual aid societies, workers' schools, cooperative associations, etc.) Some may emerge in the upcoming period of class struggle, and they will be a part of the revolutionary milieu to the extent that their reformist tendencies are contested by revolutionary impulses. Finally, I have hope that the working class can come up with some surprises of its own, organizationally speaking. I've mentioned before about Marvin Garson's idea of an inchoate underground of workers in every industry who take pride in their work and who would be willing to freely run a highly automated factory or business. I'm confident that the inventiveness of the working class will put such ideas to shame.

A part of the revolutionary working class milieu, but of a different type altogether are revolutionary organizations. Cellular and affinity group organizations, parties that are neither vanguardist nor social democratic, even such things as Garson's revolutionary gangs fit this category. The small grouping of conscious revolutionaries differs in activity, purpose, function and structure from the mass organization of workers. Whereas the latter develops the practical self-activity and self-organization of the workers, the former continuously clarifies and pushes forward the revolutionary aspects of any proletarian struggle.

The tension between revolutionary organization and mass working class organization, between minority revolutionary action and class-wide mass action goes way back in revolutionary theory. Lenin's vanguard party, the interventionist party of Council Communism, Bakunin's dictatorship of a secret anarchist organization; all were attempts to figure out the relationship between the revolutionary organization and the broader revolutionary social movement. A proper balance can be maintained between revolutionary organization and mass working class movement so long as revolutionaries consider themselves to be inside of the revolutionary milieu,

intent upon helping along the social revolution from within instead of interceding or intervening from the outside to lead the workers' movement. Indeed, only by subordinating the revolutionary organization to the revolutionary milieu can the problem of non-proletarian intellectuals attempting to lead the working class be solved.

The final dimension to this milieu are the overarching classwide organs of working class self-government; the workers' councils, committees, and who-knows-what that might emerge to actualize proletarian self-emancipation out of the revolutionary milieu. Both mass working class organizations and smaller, tighter revolutionary organizations participate in these structures, which are nothing less than the expression of the proletariat's social power; the means by which the working class becomes aware of itself as a class. This point in the class war is remote enough that I can comfortably leave the details of working class power, what Marx called "the dictatorship of the proletariat," to future columns.

Can the impending militant reformism of the AFL-CIO be transformed into a dynamic revolutionary milieu, and can this broader, essentially pluralistic revolutionary milieu flower to take the place of past monolithic, party/union-based workers' movements? Will the present effort by the capitalist ruling class to rid developed capitalism of its dependence upon the working class finally propel the proletariat of advanced, post-industrial countries toward revolutionary militancy? Is the modern working class capable of overthrowing capitalism and liberating itself? I think the next decade will answer the first two questions positively. As for the last question, a variation of the one with which I began this whole discussion, you'll notice that being the slippery dialectical bastard that I am, I've left it up in the air. And up to human activity.

"Don't take the law into your own hands!" This advice has been at the heart of the legal system since day one and it is based on sound reasoning. It is inevitable that in virtually any group of people, the interests of the different individuals who make up the group will sometimes come into conflict. If force or intimidation were to be used every time a disagreement occurred, the idea of civilization would be a bad joke. For this reason, legal systems evolved to resolve disputes, to punish wrongdoers, and generally to administer justice in an objective fashion. It goes without saying that these systems have met with varying degrees of success. What is usually successful, however, is the removal of "the law" from the vast majority of citizens.

The legal system is controlled (big surprise) by lawyers. Chief among them are judges. One of the first things I learned in law school is the incredible amount of discretion and power held by the men and women of the bench. Since many legal disputes arise as a result of ambiguities and misunderstandings, the name of the game is interpretation. Lawyers for both sides try their best to convince the judge of the rightness of their respective arguments, but ultimately it comes down to how the judge wants to rule. Of course, the legislators who write the laws have a great deal to say about how they are enforced and interpreted. As many of you are aware, a large percentage of politicians and government officials are lawyers. Furthermore, most citizens who want (or, more likely, need) to deal with the legal system face an sharp uphill battle without the assistance of a practicing attorney who can guide them through all the legal muckymuck. Those who "take the law into their own hands" are viewed in legal circles with a combination of distrust and pity.

Nevertheless, individuals who feel that the law does not sufficiently protect or represent them are often compelled to take the law into their own hands. Anyone who has seen a few Hollywood thrillers is familiar with the angry citizen who has "had it up to here" with ruthless criminals and apathetic or incompetent law enforcement. Thus is born the Vigilante. For some reason (maybe that punk rock spirit lurking deep inside everyone), these characters are enormously satisfying on an emotional level. In reality, however, vigilante justice is most often rendered, not by helpless crime victims, but by other criminals. In the rare instance where a solid citizen becomes a one man police force, there is usually a groundswell of popular support, but an equally strong reaction by the government, who don't want to see everyday citizens usurping their authority.

As much fun as vigilantes are, I really want to talk about legal activism of a different kind. One of the most prevalent beefs against lawyers and the legal system in general is that most citizens feel they are unable to access the system on their own, and must rely on lawyers for information. This is a valid criticism. I get a lot of the information for this column from law books and journals that are not widely available, but can only be found in law libraries or obtained by practicing attorneys through subscription. Worse yet, many law libraries are open only to law students and alumni, thus excluding most members of the public.

However, as unlikely as it sounds, America's prisons and correctional facilities are home to extensive law libraries. Utilizing these resources, some prisoners have been able to represent themselves in legal appeals, and some have even won groundbreaking victories. One such case is *United States v. $405,089*, a drug case involving the relatively new but increasingly common (and controversial) phenomenon of "forfeiture," where the property of a criminal defendant is taken by the government as long as it has some tie to the crime in question. While this may seem like a reasonable government reaction in some cases, it frequently has ridiculously harsh consequences. Furthermore, the government makes a huge chunk of revenue from forfeiture, which has led to many charges of overzealous prosecution.

In the case of *$405,089*, a California prison inmate named Michael Montalvo helped two fellow prisoners defend themselves in a forfeiture action, using the theory of double jeopardy as a defense. This principle holds that a person may not be tried or punished twice for the same offense. The motivation for this concept is to prevent the government from harassing people by constantly trying and retrying them after being found not guilty. Here, after spending several years researching the relevant law, Montalvo was able to show that by ruling against the defendants in a forfeiture action, the state no longer had the power to punish them by sending them to jail. This case, in addition to others like it across the country, has made double jeopardy forfeiture one of the most contested and uncertain aspects of criminal law and procedure. While this was a tremendous victory for Montalvo, and even more so for his "clients," it remains a sad fact that most people lack the time or resources to represent themselves in a serious and complex legal matter. However, these inmates showed that it is possible for individuals to succeed against the government and its high powered legal system. I should mention here that I first learned of this case in *Prison Life* magazine. This magazine, published by and for convicts, is a must for anyone inter-

ested in how the American justice system *really* works. Anyone interested can write: Prison Life Magazine, 1436 West Gray, Suite 531 Houston, TX 77019. A one year subscription (6 issues) is $19.95.

An even more radical example of people taking the law into their own hands concerns a relatively recent development known as "common law" courts. As reported in the American Bar Association Journal, these basically consist of groups of anti-government activists who stage their own trials (often against government officials) and issue their own decisions. One group even went so far as to storm a county courtroom in Montana, where they held their own legal proceedings. One of the most profound differences between these "courts" and the government's courts is that lawyers are banned! The activists find justification in the traditional common law that existed in England and the early colonies that later became the United States. They emphasize that the state derives its legal authority from the people and characterize the modern day legal system as one that, primarily due to the efforts of lawyers, judges, and bureaucrats, has been corrupted into a regulatory nightmare instead of simply following the "law of man." Their movement represents an effort to return basic concepts of justice to the legal system.

This sounds like a welcome development, right? As much as I would like instinctively to say "yes," I have a hard time with it, for several reasons. First, everything I have read about theses activists suggests that they are closely related to the far right wing militia movement. For example, one story relates an offer of a bounty of $1 million for the arrest (and eventual lynching) of several local officials, including sheriffs, judges, and bankers. Sounds tempting? Maybe, but I guess I have to come out of the closet and admit that I don't agree with that type of activism.

This leads to a related but more general problem. Who decides what constitutes "justice"? One aspect of the legal system that may be frustrating, but I think is ultimately its saving grace is that it recognizes implicitly that each party to a disagreement will be looking to protect his or her personal interest, and will be able to provide reasons why they are right. The adherents of the common law justice movement seem to take it for granted that their particular worldview provides the true answer for everything. Not surprisingly, some of these "answers" include "acknowledg[ing] Jesus Christ as personal savior" and paying money to anti-abortion activists. Presumably, those opposed to these ideas could create their own legal system, arresting corporate exploiters and fining environmental violators. But who would resolve differences between these and other groups?

The obvious answer: let the lawyers make all the decisions! Although that would be good for my ego, lawyers are often blinded by the same type of single-mindedness that I think affects supporters of the common law movement. It's good to have this orthodoxy challenged. After all, the basic premise, that the sovereignty of law and government come from the people is one that everyone should remember. Frequently, it just takes the wrong people to remind us.

Hello, America!! This is Mad Professor Mike with the Headbanger Movie Review!!

Let me start off by saying that I liked the movie, SCREAMERS.

When I covered it on the radio a few weeks ago, I gave it a good review, even though there were lots of holes in it, and the ending was dumb. But on the whole, Ithought it was a pretty cool looking flick, that kind of captured the feel of the Philip K. Dick story, "Second Variety," that it's based on. But I'm not here to review the movie, SCREAMERS. I'm here to bitch about it

.* * *

Y'see, I'm a big boy. All grown up. The basically Manichean standards of good and evil I embraced as a young 'un are properly dead and buried. Absolute black and white has been replaced by shades of grey, much in the way my hair color is being replaced by shades of grey. That is, what hair I have (I've mentioned in this column before that I looked really stupid with a receeding mowhawk).

I fully accept that the idealism of the 60's and the 70's is decades dead, it having been cannibalized by the generation that created it. Product placements (whereby corporations front money for a movie so they can get their products and logos on screen) are here to stay. I can handle it when movie characters sit around a table, and there's bottles of some soft drink in view. It bugs me. But I can handle it. On the radio show I do, I worked with a guy who counted the product placements in each movie he reviewed. Sometimes, the count got as high as sixteen. I know a guy who tried to make his fortune in Hollywood. He got a job putting product placements in low budget features. He saw to it that the bar in some coming of age comedy ONLY carried one brand of beer (a bad brand of beer, I might add). He came back from Hollywood a changed man. Sort of haunted. Now he works in computers, and is much happier.

But there are moments in SCREAMERS that take product placements too far. SCREAMERS is a low budget movie. To get the damn thing made, the producers had to get into bed with a few corporations. I can forgive that. BUT... One of the backers of the movie is SONY. And SONY's involvement went beyond just getting their logo on screen. Y'see, on the barren rock of a planet where SCREAMERS is set, a troop transport ship crashes outside the bunker where our heroes are holed up. One soldier survives. He's cut out of the wreckage, only to run back in to get something, almost at the cost of his life. What did he run into the flaming fuselage to get? A briefcase full of orders, maybe? Something important to the plot? A picture of girl friend back on Earth, maybe? No, he fished his SONY discman out of the burning spaceship. Later, the same soldier goes out on point listening to his discman. Shots of a frozen, Bosnia-like wasteland are made quite cheerful by the music the soldier listens to, which we, the audience, hear on the soundtrack. The band, which sounds like Four Non Blondes, is no doubt signed by SONY. Gotta get those Gen X bucks, old SONY does.

When the same soldier is way out in the fields, in a bombed out city, heconvieniently can't hear a lurking danger, because he is happily listening to his discman. His CO (played by RoboActor, Peter Weller) chews him out, and it is then revealed that this is a super-cool futuristic discman, with Virtual Reality goggles that pump MTV images into your head as you listen. You think SONY doesn't have a prototype of this on the boards? When these SONY intrusions occur, the movie just STOPS! The sick thing is,one of the sub-plots of SCREAMERS is about a corporation getting too much power, becoming an inernational dominion with its own army. Think about it. This is the very type of thing Phil Dick tried to warn us about in his fiction. We live in a Phil Dick dystopia. If David Letterman isn't more of a Buster Friendly (the evil android talkshow host in Dick's Do Androids Dream of Electric Sheep?) than Buster Friendly, I don't know who is. I

remember right after Dick died, and Coca Cola planted talking robot Coke machines everywhere, just as BLADE RUNNER was hitting the theaters. Man, that was rough.

SCREAMERS, man.

How long is it before killer Coke machines, with holgraphic Bill Cosby heads, start coming after us if we decide we don't want a Coke and a Smile?

* * *

Just an aside. That totally sick, kind of cool, independent psycho-killer movie, CLEAN SHAVEN that I reviewed here is now out on video in the US, so you don't have to make your way to a snooty film festival to see it. Worth a look, especially when you consider that director Lodge H. Kerrigan had about three dollars and fifty-five cents to work with.

I found out that star Peter Greene (the guy whose ass Mr. Big went Medieval upon in PULP FICTION) worked on the movie for free, over weekends.

Wow. Makes Roger Corman look like James Cameron.

Later.

STRANGE ONZE
C-O-U-N-T-D-O-W-N TO THE MILLENNIUM
John J. Kohut

Wild Dog Packs Over Moscow, Master Sorcerers, Curses, Come to Chernobyl, Too ill to die, Stonehenge now On Line, Bigfoot hair study, "50 Dollar Man," Don't listen to your computer (OK, listen but don't always obey),................ Run!! It's Cat-Dog!!!!.........

Life In The Other Superpower

- The World Bank announced that industrial pollution in the former Soviet Union now kills an estimated 30,000 people each year. The report suggested that more than half of the deaths could be avoided by improving air quality over 18 cities.
- In October the former Soviet Republic of Azerbaijan experienced the worst subway accident in history when 289 people died. The government blamed "outdated Soviet equipment" for the incident in which trapped gases in an ill-repaired subway tunnel beneath the capital, Baku, were ignited by a spark from a faulty overhead high-voltage cable. The blast put a hole in the roof of one subway car and filled the entire train with flames and thick smoke. Fire and poison gases from burning seat padding, floor coverings and other synthetics kept rescuers at bay. Hundreds of survivors were forced to spend the night in the tunnel surrounded by the flames and gas.
- According to the Moscow daily newspaper *Moskovsky Komsomolets*, packs of wild stray dogs are roaming the capitol, engaging in vicious turf battles over "spheres of influence" in the central part of the city. Citizens walking at night often encounter packs of strange crossbreeds with wolf's eyes and huge paws, according to the newspaper.
- Many of the millions of refugees fleeing civil wars in various parts of the former Soviet Union have decided to settle in the radioactive region around Chernobyl rather than face the terrors of war. People are being drawn by vast rich (and radioactive) farmlands in the region as well as the numerous abandoned homes.

Don't Know Why, But This Creeps Me Out

As of this past Halloween, Internet users can now experience the mysteries of Stonehenge over their home computers. The ancient stone circle has been mapped out in rich detail so that users are able to see the positions of the sun, moon and stars when the stones were first placed and at anytime since.

Sleep Tight

According to a Senate hearing in early November, Japan's Aum Shinri Kyo cult, responsible for the Tokyo subway nerve-gas attack, tried repeatedly to purchase materials for making nuclear and chemical weapons in both the United States and Russia (21 trips). The cult possessed $1 billion in assets and bought eight Australian mining leases in search of plutonium.

Those Iranian Moderates Again

A 31-year-old Iranian man wagered his father $33 that he could go out in public dressed as a woman and ride in the women-only section of a public bus without being detected. He was wrong. An Islamic court sentenced him to 20 lashes, saying that his stunt was "obscene and against social norms."

Let's Get Some Pea Soup

According to a *Newsweek* poll, 66% of adults say that they believe in the existence of the devil and more than one-third say that they have been tempted by him. Among "Born Again" Protestants, 85% believe in Satan, 59% blame him for crime, and 43% blame him for the gay-rights movement.

George Delvecchio, 47, a convicted murderer on Illinois's death row has asked for a stay of execution because a recent heart attack has left him too ill to be killed. Delvecchio says that his medication and his level of incoherence make him unfit for execution. In 1977 he murdered a six-year-old boy and raped the boy's mother.

Lock Your Doors!!!!

Residents of Wyoming County, West Virginia, have flooded the local emergency dispatch center with calls reporting catlike howls. This came after several raccoon hunters reported seeing an unidentified animal they described as half-dog, half-cat.

A teenager in Nashua, New Hampshire, lost two teeth after they were caught in a basketball net as he tried to dunk a ball. Lifetime Products, the manufacturer of the net, is giving him a $50,000 settlement.

Two "master sorcerers" were extradited to Qatar from Cairo in November. At the request of Qatari security men, Egyptian authorities blindfolded both men before escorting them aboard a Gulf Air jet at Cairo International Airport. The Qataris feared that the men would otherwise "throw a spell" on the plane. The sorcerers were accused of using black magic to obtain $30 million from Qatari businessmen.

The Israeli magazine *Jerusalem Report* published a story the week before the murder of Yitzhak Rabin stating that a rabbi who was expert in the ancient Jewish mystical study of the "kabbalah" had put a curse on Rabin on October 3, the eve of Yom Kippur. The magazine warned that the "curse generally works within 30 days." The magazine concluded: "That puts the expiration date for Rabin or the curse in early November." He was assassinated on November 4.

Bigfoot Roundup

Ohio State University researchers are using DNA analysis on tufts of hair found in a Pacific Northwest forest after an incident in which three men (two former forest rangers) spotted a group of "Bigfoots" just 100 feet away from them at night.

A 59-year-old computer systems manager for the Navy in Newport, Rhode Island, admitted that he shot his female coworker in the neck after his computer screen flashed the message "Eliminate barriers to quality."

An armed man wearing a Halloween mask tried to rob the Cedar Glen Golf Course clubhouse in Saugus, Massachusetts, but fled after one patron pulled off his mask and the others laughed at him.

Won't Be Long Now

The Billion Channel Extraterrestrial Assay (BETA), an 84-foot radio telescope in Harvard, Massachusetts, was turned on in late October. BETA, the earth's largest receiver, will scan the heavens in search of intelligent life. The project, funded by the Planetary Society and other private groups, costs $40,000 a year to operate.

A tractor-trailer tipped on its side and spilled two 16-ton air-conditioning units

onto a train track in Fairfax County, Virginia, blocking train travel in two directions. The driver of the rig, Richard D. Spillers, was issued a summons for failing to control his vehicle.

Attention! Don't Do This!!!!

Two members of the Japanese rock band Piass drowned after jumping into a Tokyo river during the filming of their debut music video. The two were filmed jumping off a 20-yard high bridge into the river along with 10 others. They never resurfaced.

Well, Somebody's Going To Heaven

A man known only as "Mark" or "The 50 Dollar Man" appeared for at least three consecutive Wednesday's in October along San Antonio, Texas's skid row, handing out $20- and $50-dollar bills to homeless men from the window of his pickup truck. "Mark" identified himself to the *San Antonio Express-News* as a former homeless man who struck it rich in business and wishes to remain anonymous. He has since delivered supplies to city homeless shelters, paid the weekly rent for folks living at a Salvation Army Shelter and offered a truck for use in delivering meals to the homeless.

Kohut's latest book is *Stupid Government Tricks*, published by Penguin USA and available in bookstores everywhere.

Kohut's latest book is Stupid Government Tricks, available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

Ben Sizemore, now age 25, was a member of the late band Econochrist, and is now is a community health outreach worker and a drop-in counselor in San Francisco's tough Tenderloin District. Here is his story about what he's doing these days...

I have a couple of roles at Central City Hospitality House. It's a non-profit community-based agency that serves homeless people. We have a variety of programs, and I happen to work in the youth program. We have a drop-in center that's open from 9-5, and kids can come in there and just hang out and get off the streets. We serve lunch there every day at noon, give out hygiene supplies and clothes, blankets, etc. We also run a men's shelter, and there's another youth shelter called Diamond that we send a lot of kids to as well. People can get mail here, use the phone, and if they want more than just food, we have an employment program that helps people get jobs to get off the street. We have a San Francisco school teacher on site who can work with people to get their GED or to learn English cuz we have a lot of monolingual refugees from Central America and Mexico. There's a drug use counselor because obviously a lot of homeless youth have drug addictions, especially in San Francisco where heroin and speed are real big. There's case management, where if someone wants to get off the street we can help them get placed into a group home. But we don't make anyone do anything they don't want to do, just offer these services to people that want to get off the streets, give them some options. If you're a kid in S.F. and are homeless, your only real resource is your body, so a lot of these kids get into survival sex, and along with that a lot of them end up high all the time, shooting up dope.

We get City, State and Federal money, and we also get stuff from places like United Way. And like any non-profit, we have a board of directors with people from corporations, etc, which is lame but they help get funding.

So during the day I'm there at the center, where I'm the pointman, giving people info or handing out toothbrushes or doing crisis counseling. I have to handle a lot of things, and because we're really understaffed, I sometimes feel like I'm alone. Everybody who works there is really cool, but lots of really crazy shit happens there.

At night I do what I really like to do, which is outreach. I walk around the streets and hand out condoms and bleach, doing HIV prevention. The kids are involved in slammin' dope or survival sex, so if they have to do that, at least we can give them the knowledge and materials to prevent them from becoming HIV positive, like tell them about needle exchange. We also try to make connections with kids who live on the streets, let them know what services are available. Of course kids are suspicious of any adults because adults usually want to fuck 'em over or scam 'em, like their parents who beat them when growing up—most of these kids have a history of physical or sexual abuse. Or they're used to agencies that expect them to do this or that. Our place isn't perfect either; there are a lot of bureaucratic aspects to the job. But you try to develop a rapport, help them out in any way that they want to be helped. A lot of the kids don't bother to access services, but at least they know what is available. Some of them have bad drug habits and are not ready to get clean or get treatment yet. When they're ready, they'll come to us—I've seen it happen. It's 'harm reduction'.

It can be draining or depressing, but I'd rather do this and at least theoretically feel like I'm helping people out. I say that because I see people who for 3 years have been in the same place, and there's only so much you can do within this capitalist system. There's always going to be poverty and homelessness and suffering and unequal distribution of wealth, and there's only so much you can do within that context. In order for somebody to be rich, a lot more people have to be poor. With this unequal distribution of wealth based on competition and greed, you've gotta have violence and people behaving self-destructively. That's frustrating, as well as the lack of services and the constant battle for funding. And there are differences of philosophy within the agency. Some people definitely have more of a 'tough love' outlook than I do. I feel a lot more in common with some of the kids—a lot of them are punks or squatter kids—than I do with some of the administrators. But on the positive side, when you can help somebody who's trying to help them self, or see them pulling their life together, it's really inspiring and helps me keep going.

Before I worked at this place I worked at the Larkin Street Youth Center as an intern from the college program I was majoring in social work. I think school, and especially the good programs Larkin had, plus my own experiences helped prepare me for this. Growing up, my father was an alcoholic, and that had an effect. And the punk scene helped me deal with different people in different situations, how to react in crisis situations. And a lot of the squatter kids find out I was in Econochrist and that instantly gives me street cred. It's ironic, because technically I'm an authority figure, too. But to me, the point of punk—political punk like the Econochrist lyrics I wrote or MDC or Christ On Parade or Crass—is that there is a lot of injustice in the world, a lot of fucked up shit going on, and that you should try to do something about it. That's why I do this work, to do something positive to help people out who are suffering. A lot of punks I know spend their days just getting drunk, not doing anything, are really apathetic. At least theoretically—I'm not saying I'm

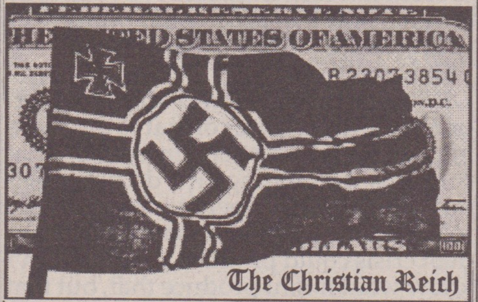
some fucking saint—I can try to do something positive for people who suffer at the hands of this system.

People always say "why don't you start another band?" I'm not saying I wouldn't—I would with the right people under the right circumstances—but I'm not going to be in a band just to be in a fucking band. To me, the whole point of punk is to inspire people to do things, to change the world, however corny that sounds. At least now I feel like I am doing something that is a little more important than being in a band urging people to do something.

Some people drink or do drugs to blot out things, like my father who drank and it drove him to commit suicide. I haven't drunk since I was 14. That forced me to deal with things without drugs and alcohol. If I did drink, I'd go down the same path he did and all the other men in my family did, to alcoholism. That's not an option for me, which leaves me having to deal straight on with things, no pun intended. But I'm not a preachy straight edge type, though I do think there needs to be a global anarchist revolution. Obviously that won't be happening any time soon, so in the meantime I can do this, go to demonstrations, do other things I believe in. Like tonight I'm going to go to Epicenter and help the Prisoner's Literature Project, help mail books out. I can do some productive things with my time while I'm not in a band, and maybe someday I will be again. But for now, these things are more important. When I was in Econochrist, I was so fucking angry all the time. I still am, but instead of just screaming it, I'm trying to channel that rage into something that's constructive. Even if I can just help one person in a thousand, somebody who has it a little worse than me... we're all suffering, but I still have the advantage of being white and from a middle class background. I have it better than the kid from the Fillmore who gets thrown out of his house or the kid from Kansas who gets thrown out of his house because he's gay and his parents are fundamentalist Christians.

Sure, social service agencies can be another form of social control, with people having to grovel to get the $350 you get from General Assistance, which is never enough for you to get on your feet. There are paradoxes to it all. And it can make you cynical, but it's a lot less depressing than the last 9-5 mind numbing job I had folding t-shirts in a screen printing shop. But besides doing this work, I still go to shows and support some of the few bands that I think are good these days, volunteer at Gilman sometimes, and do a show on Berkeley Free Radio, the pirate station. I still love punk and hardcore. Oh, by the way, people still write to Econochrist for t-shirts and stuff like that. Sorry that we haven't written back to a lot of you, but we broke up in 1993 and don't have any stickers, etc,, so just make your own, OK? Thanks.

Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.



The Christian Reich

This is the second of a two-part series, an interview of economist Doug Dowd done by Dave Emory, dealing with the de-mystification of the subject and the connections between corporate economics and fascism.

DE: Something which perhaps is too tall an order to fill in the limited time that we have, discussing the concentration of economic power and also considering that in the context of some of the things that we've already talked about, the global economy and the multi-national corporate machinations, a book which opened my eyes in a big way, also talking about the history of fascism and book which frankly has exerted a profound effect on my life, emotionally as well as intellectually, is a book which fortuitously I happen to have a copy of here, xeroxed page by page from the University of California at Berkeley library, it's called *All Honorable Men*...

DD: I know it well.

DE: ...by James Stuart Martin, who was in charge of the economic warfare section of the anti-trust division of the Department of Justice during World War II.

DD: He was in charge of de-Nazification, and he resigned because it wasn't happening.

DE: He has talked about the profound connections between American corporations and between some very significant corporate lawyers, and...

DD: It's useful, Dave, I think to underscore what we're talking about here, what you're talking about, which I happen to have read this book which I think came out in '48.

DE: I believe it was copyrighted 1950, but it immediate post-World War II period.

DD: In any case, we're not talking about Doug Dowd or yourself, writing this book, this is the guy who was from the Justice Department, who was, anti-trust division, who's job was to preside over the de-Nazification of the German leadership, you understand, particularly in the economy. And this book, *All Honorable Men*, which of course is taken from Shakespeare, from *Caesar*...

DE: It's a great reference, would you mind perhaps, explain...

DD: ...so he resigned in protest against the fact that far from the de-Nazification process working, that the old Nazis, in the economy, were being put back into power again. And he explains this in that book, as taking place in terms of the alternative was to have the German economy be democratized. And the United States did not want that at a time when they were fearing that any democratic society in western Europe would become a socialist society. It's that simple, and they were right. Any democratic society, I'm not talking about a Stalinist influx now, we're talking about a democratic society would become a socialist society in western Europe. And so we did what we've done so many times, we chose the people like the Nazis instead of letting it be.

DE: He closes his book, and it's a very well written book, he closes his book with a very eloquent and terrifying warning. In his attempts at unraveling the intricate transatlantic corporate relationships that existed between American corporations and German corporations, those relationships having contributed substantively to the growth of some of the Nazi corporations, politically and economically, because they had a tremendous amount of political influence on the Hitler regime, and indeed the largest, the I. G. Farben Chemical Company, was described by many analysts as being inextricably linked with Hitler. As one said, Farben was Hitler and Hitler was Farben. What James Stuart Martin found was that the de-Nazification process in Germany was being blocked by American political figures who were inextricably connected with this corporate nexus that I've described, but he also felt that the concentration of economic power that he had observed in Germany, and had attempted unsuccessfully to deal with, was also present in the United States, and if I could I'd like to read the last three paragraphs of his book and get your response to them.

DD: I'd like to hear them again, I haven't looked at the book for what, forty years.

DE: His, James Stuart Martin, at the very end of his book, wrote as follows, he said, "Our job now," he's writing from the

vantage point of 1950, "Our job now is to prepare for a future crisis before it happens. This means we must have a double objective in Germany. The occupation of Germany must be put back on the track, but more than that, we have to re-assert public goals in the United States which will prevent the already apparent concentration of economic power in our own country from reaching the end it did in Germany. We cannot hope to end the concentration of economic power in Germany until we are able to deal with the concentration of economic power in the United States. This brings the German problem home with an urgency that has been missing in the post-war discussions about Germany. The need to treat Germany as an American problem was not felt in this country after World War I. Despite warnings from men whose experience with the German occupation had convinced them that we were entering a period of armed truce, and not peace, business arrangements went ahead unchecked to rebuild a Germany that could not be expected to be anything but a steamroller. Now, with all that experience and warning behind us, and in spite of strong popular support for the reform of Germany, we have had to watch the same errors being repeated as if nothing else were possible. The moral of this is not that Germany is an inevitable menace, but that there are forces in our own country which can make Germany a menace. And more importantly, they could create a menace of their own here at home. Not through a deliberate plot to bring about a political catastrophe, but as a calm judgment of quote, business necessity, unquote. The men who would do this are not Nazis, but business men, not criminals, but "honorable men." And that's how his book ends and of course the "honorable men" reference refers to Mark Anthony's denunciation of the murderers of Caesar, who come in all covered with blood and he says, "but they are all honorable men."

DD: Well, before discussing this any further, it might be worth pointing out that during World War II, there were assiduous efforts made by American corporations that had functioning plants in Germany to see to it that those plants were not bombed. And as an ex-pilot in World War II, I can tell you that whether or not you try not or try to bomb anyplace, the bombs go in various places that they weren't meant to go or whatever. And in fact, among the other US plants that were inadvertently bombed in Germany were General Motors plants. General Motors have had plants in Germany producing Opals going back in the 1920's, and they increased there in the 1930's. And one of the things that is worthy of protest but nobody's ever protested it that I know of is that General Motors is one of the few companies that was successful in getting the United States to pay it war reparations for the damage done to General Motors plants.

DE: ITT and Ford also had, were reimbursed for plants that were bomber by Allied air forces because they were producing for the Axis. One of the things I find prophetic, though, unnervingly so, frankly, about James Stuart Martin's book, he was talking about the dangers of economic concentration. We've already covered how that process has been greatly accelerated in the United States...

DD: Unbelievably.

DE: We are now the world's biggest debtor nation, the analysis of that as threatening has been poo-pooed by some. What concerns me, and again I do not, obviously have your expertise with regards to economics, is that at some point our debt crisis could produce a crisis, I don't know what might produce that, but that at some point our debt-chickens might come home to roost, and that in response to an economic crisis, whether it would be a gradual or precipitous collapse, the type of activity that James Stuart Martin was afraid of, that the forces that had made Germany a menace would bring about a similar crisis here at home, might in fact take place.

DD: Well, I think, I think the possibilities or probabilities of a serious economic crisis are very strong, with or without the foreign debt of the United States, with or without the public debt of the United States here at home. The debt, the existence of something approximating now a trillion dollars in debt outside of the United States by us, is, and the existence of something well over four trillion dollars of national debt, joined with the existence of, I don't remember exact figures but they're multiples of that for business debt and so on. The existence of this Mt. Everest of debt is of course, is of course, a problem in itself but it's, I think, I think that it is more symptomatic than, it is more a symptom of our problems rather than the problem itself. The problem itself is, is the... You before the program began said you wanted to discuss overcapacity, well this might be the time to discuss it. because the problem is that the persistent tendency within industrial capitalist world for excess capacity to develop is a tendency that was realized, in a substantial way, in the 1970's and had not yet been comes to grips with. And one of the reasons for, one of the reasons for the extraordinary push of the major corporations to become multi-national corporations, to restructure and to out-source, that is to say to push toward whatever else they're doing, cheap labor, is because they, given their excess capacity and the necessity for competing with or dealing with rivals from other countries and of their own country, the need is to drive down costs so that profits can continue to be made. And driving down costs is the easiest, driving down labor costs is the easiest cost to drive down. And this is another way of talking about the kinds of competitive pressures corporations are led to involve themselves in because of excess capacity.

DE: Now, the question is probably suggesting itself to members of the listening audience, and forgive me if I'm seeming a little dense here, when we talk about excess capacity or overcapacity, excess, over what? Or over what?

DD: That's a very important question. Excess capacity doesn't mean that there's too much capacity to produce in terms of what people's needs or wants might be, it means there's too much capacity for everything to be produced at the levels of capacity utilization, efficient levels of operation for the industry, there's too much capacity to produce at that level and sell at prices that would give them a profit. In other words if they were to produce at that level they'd have to lower their prices and not make a profit. I'll give you an example, simply from the 70's, where it was obvious, very obvious in 1975 in the automobile industry for example, always an important industry, the automobile industry had to cut back it's production by one third in order not to lower it's prices to the point where they'd be losing money. They did cut back their production by one third, they laid off many many workers who never came back again, and, given the kind of monopolistic control that the automobile industry has among its' , within among itself, they raised prices 10% at that same time. Now they could not have raised those prices with that excess capacity had they not had monopolistic, or a cartel-like control over the market.

DE: So in other words had they continued to produce at the rate that they had produced before they laid off these workers and raised prices, it would have resulted in a large number of automobiles being produced, a great supply which would have lowered the price since the demand was not that high.

DD: Just let me give some real figures about this. The optimum use of capacity generally speaking by manufacturing industry and in the automobile industry in particular, is 85%. They don't want to produce at 100% because that's inefficient. They don't want to produce at less than 85% because that means it's also

inefficient. OK? Now the automobile industry in the world can produce now, if they were producing at 85% of capacity, they can produce about 55 million cars a year. OK? The Japanese, the US, so on and so on. But they cannot sell 55 million cars a year at the prices that they want. So they restrict their production, they arrive at agreements between themselves within countries and between countries. You'd never know it if you read the newspapers, the Japanese, the Americans, are all, but you know one of the geniuses of the Reagan administration was that they got this import quotas on the Japanese, which placed roughly a quota of two million cars a year. The Japanese, it was not a voluntary quota on their part, it was imposed upon them but they were delighted by this because that meant that people were lining up for Japanese cars in the United States so they just put on all the extras and the profits soared from this, you understand?

DE: One element that perhaps, don't let me distract you from the basic focus of this part of the discussion, but in the book *All Honorable Men*, James Stuart Martin talks about the profound connections between major corporations, in particular people involved in heavy industrial production in the United States and Germany, and I know that in, there are also similar connections between some Japanese and American corporations, and this applies to the automobile industry. For example, Ford Motor Company I know as of ten years ago, owned a controlling interest in Toyo Kogyo, which is the parent company which is the parent company of Mazda, so that when you're purchasing a Mazda, you are purchasing...

DD: And General Motors and Toyota produced together.

DE: Sure. You're producing a car that is produced by a company that has major capital participation by Ford, or General Motors, so that the internationalization of big capital can be accomplished in such a way so as to yield profits whether you're buying a Ford or a Mazda.

DD: But the closer their ties are, on the one hand, the easier it is for them to agree not to compete in destructive ways. At the same time, they have separateness to them. General Motors and Toyota have common producing facilities as well as common capital interests, but they also have disparate producing facilities and disparate capital interests. So it's possible for them to be agreeing on the one hand with respect to this, that, and the other thing and rivalously operating with respect to this, that, and another thing, you understand? And the same thing is true whether we're speaking of the automobile industry or the chemical industry or the steel industry or whatever. There's all kinds of, we're talking about giant industry. It's like talking about a large society or a large family. It's possible to have all kinds of conflicting as well as amiable relationships going in various directions and that's what's going on here. But, what is also true is that there is a profound, unrelenting tendency in the industrial capitalist process for excess capacity to develop. It is also possible for that capacity, excess capacity to disappear. When purchasing power for reasons that are extraneous to what the businessmen, businesses themselves decide to do, it has to do with something broader than that. But, the tendency that I was speaking about earlier, that we talk about as GATT and global economy and transnationals and going after cheap labor, that tendency is taking on a life now that is very much of it's own, and it threatens , in my judgment and in the judgment of many many others, it threatens to mean that whatever the tendencies toward overcapacity are, naturally they now going to be exacerbated by the dynamite rush, so as to speak, towards cheap labor throughout the world, which has no purchasing power, even to stay reasonably alive, let alone to buy consumer durable goods. And there's a kind of economic suicide pact that's been signed, so to speak, among the major corporations, so that it's OK for them now in the short run, but 15 years from now, 10 years from now even, the purchasing power to support the kind of extraordinary productive capacity that now exists in the world for capital goods and consumer goods, all kinds of economists, political scientists and so on, are beginning to finally see, we've got a crisis that we're manufacturing for ourselves, for the benefit in the short run of a few hundred companies and their principal shareholders. it's a disaster that's in the making. Now what that, how that connects with the possibilities of a political disaster, is a connected but different question, because that varies from country to country in terms of culture, politics, history, and for example the Untied States is in my judgment a very different kind of place from Italy, the two countries I live in. I think that Italy is moving to the Right, I don't think so, I know so, as everyone knows, but it's moving to the Right with a residual Left that is still alive and conscious and intelligent or at least resourceful...

DE: If I could just interject ever so briefly, Doug, within the last 15 months we have seen the government of Berlasconi, which has now fallen from power, come into power. Berlasconi himself a veteran of the Propaganda II lodge headed up by Mussolini fascist and Waffen SS officer Licio Gilli, an institution deeply connected with American power politics but this government actually had the first formal participation by the Alianza Nazionale, the direct successor to the Movimiento Sociale Italiano, in turn the direct successor to Mussolini's fascist party. So we should perhaps interject that against the background of what you're describing.

DD: Yes and what happened last year was of course Berlasconi came into power as the prime minister over that coalition of the ex-fascists, or post-fascist as they called themselves at that time, and the Lega, the Northern League, but that government fell because the Lega pulled out. Although almost everybody, myself included, expected that in the local and regional elections that took place just recently in Italy, almost every one of us expected that the Right would gain strength, but in fact the Center-Left gained strength and the probability is that if today there were election Berlasconi and his coalition would lose. My point is not to stick on whether they're going to win or lose, but to say that there is a conscious Left in Italy, there is a political culture in Italy, which is by comparison with the Untied States, very sophisticated, very well informed and very well organized. In the United States what we have is a Right which in the first place has as its most dynamic members the Christian Right on the one hand and the paranoid Right on the other hand, and which is informed to a very alarming degree by racism, quite apart from anything else that moves it, and by a kind of irrationality that makes the Right wing in Italy seem rational. You understand what I mean, I mean if somebody like Fini who is the head of the, let's call it the post-fascist party, the AN, somebody like Fini seems to be perfectly reasonable, well-informed, and almost decent man compared to somebody like Gingrich for example. Though Fini is somebody who also said within the past two years, Mussolini was the greatest man...

DE: Greatest statesman in history.

DD: ...of this century, of all countries, not just Italy, of all countries, and then he said he didn't really mean it that way. But nevertheless, he comes across as a man who's able to persuade with something more than just rhetoric and emotion. He has to in Italy. And Italy is a politically, more or less, astute country, compared with the United States. We're in a very dangerous situation that is, from which there doesn't seem to be, on the horizon at least, anything coming that might make us move in a different direction, a better direction. Whereas in Italy at least there's a chance that, having

had fascism... I mean if you say fascism to the average person on the street in the United States they don't know what the hell you're talking about. In Italy they know what the hell you're talking about. Some of them may like it, and some of them don't like it, and some of them died to prevent it, and so on and so on. But in this country, I mean I've been teaching ever since World War II ended and rarely do I find anybody in a college classroom who knows what fascism is about at all.
DE: I describe myself as an anti-fascist researcher; you talk about anti-fascism to the average American and they'll say, "Well I never knew her personally, but I hear she was quite a gal." That's the bottom line. With regard to fascism and perhaps moving back to the possibility of an economic crisis in this country, we were talking about Italian fascism. And Georgio Almiranti, the Italian fascist theoretician and one of the main functionaries of the MSI, the Italian fascist party that was the successor to Mussolini's fascisti, he described a dual strategy for Italian fascism, which he described as the suit and the cudgel. On the one hand, the corporate manager, the nice, well-heeled man about town and on the other hand when that doesn't work, out comes the cudgel, the black shirts, out into the street with the knives and the revolvers and so forth. Indicating basically that although Fini might appear very well-educated and reasonable when compared to Newt Gringich, lurking beneath that is always...
DD: The cudgel, sure.
DE: ...the brute force that fascism has manifested itself with in places ranging from Nazi Germany right on up to El Salvador and Guatemala...
DD: Unquestionably, unquestionably.
DE: Would you care to forecast, Doug, what type of crisis might ensue in the world economy, what might precipitate it, and how you think this country's political establishment would respond.
DD: Well I think in the first place that there is a softness in the world economy. Global, global and whether you're speaking about, it doesn't matter which country you're talking about unless you're talking about the Asian tigers, the four little countries. And they don't count with respect to a global crisis. But the Group of Seven, let's say the Group of Twenty,, are all in some sense or another, beset by softness, dangers of one sort or another. So there is a weakness which I would call a weakness of production, of overcapacity, OK? But, I don't believe that the crisis will show itself first in that realm, I think it will show itself in a financial collapse. The financial system of the world economy is, is so fragile now, recently in the *International Herald-Tribune*, their financial writer, a man named Carlton Givertz, of whom I think almost everybody who reads these, who follows this news would say he's the best, most reliable person. He wrote a long article in which he said, the only question in European financial circles today seems to be not will the bubble burst, when will the bubble burst.
DE: Really.
DD: And a nice estimate he said, as far as he could gather, a modest estimate is six months. Well give or take double that, triple that, it doesn't matter. We're talking about, I'm not interested in months. It's a question of when, whether the when is a year from now, two years, three years from now. But I don't think there's any doubt at all, given what I said earlier about financial speculation driving the whole world financial system, where something like 2% maximum of all of that financial exchange is for trade and investment, the rest of it's speculation. I think a financial crack will happen, and then the problem will be how to deal with that, and I don't think it can be done.
DE: OK well we are out of time, so perhaps on that very dramatic note...
DD: Happy note. I believe in happy endings.
DE: Right, well let's keep our fingers crossed but keep our powder dry, under the circumstances, metaphorically speaking in these troubled times....

For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117, phone 415-346-1840, email - archives@igc.apc.org, Web site - http://www. cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.

The Quality of the Spiritually Uplifting Military Life

by: TK Getzgo

America, being a country not ruled by kings or queens, is free in every conceivable way possible. In America, for instance, there is no prejudice, no unnecessary hatred, and, most notably, no caste system in place to distinguish the "haves" from the "have-nots" at birth. Everyone is free to be whomever they wish to be in this great nation. Every citizen of this "land of the free and home of the brave" is acutely aware of the needs of his or her fellow beings and does everything possible to meet them. Attitudes and airs of superiority are non-existent in "this land of liberty". An American would never think of treating one of his or her comrades as anything less than an equal, no matter what their relationship— personal or professional— may be. United we stand, divided we fall. All for one and one for all. Win one for the...

Oops! What am I thinking? My column is about life as lived by those in service of their country, and my goal is to present an accurate portrayal of that service and what it means to all military men and women everyday. Obviously my portrait of America as a nation devoid of hatred and prejudice is Utopian in nature and delusional to reality. I could write for hours every day about the injustices of society, on every level and in every community, but my focus is instead on the injustices served up within just one small community. My intent is to expose the evil nature of a caste system more selective than that of India's, more strict than that of a WASP country club, and more powerful than any regime in history. My subject is the disparity that exists between the rank structures of the United States Armed Forces.

This may seem like a petty concern in the grand scheme of things— and I will agree that it is. The differences between a Captain and a private are a small birdshit stain on the windshield of life compared to the unjust treatment served up to women, homosexuals, and other groups in American society, but when confronted twenty-four hours a day, every day, with any kind of prejudice, it gets old quickly. First, let me offer a brief overview of the military rank structure. All four branches of service break their people down into two groups: Officers and enlisted. Some differences exist in terms of specific names, i.e. an Army/Marine private is equal to a Navy seaman and an Air Force airman, and a General in the Army or Air Force is akin to an Admiral in the Navy and Marine Corps, but different names do not mean different ranks. All ranks are assigned a uniform grade of 1-9, prefaced by an "O" for Officer and and "e" for enlisted. For example, whether it be an Admiral or a General, the Officer in question would be in the grade of O-7 or higher, and a fresh enlisted recruit would have the grade of e-1. Nothing in the military is more powerful than these codes of grade. Time in service is negligible at best when comparing the status of an enlisted person with an officer. A 45 year old sergeant major (e-9), with 25 years of service, is considered subservient to a snot-nosed 22 year old Second Lieutenant (O-

1), fresh out of college, just entering the military. The sergeant must kowtow to the lieutenant's every whim, salute him or her every time they pass, and refer to him or her as "Sir" or "Ma'am", respectively. Any breach of these "rules of respect" by the enlisted corps result in severe ass-chewings and, occasionally, disciplinary actions such as a counseling letter placed in the enlisted troop's records or extra duty. Painful as it may be, the only way to survive is to "grin and bear it" around the brass.

There are a few Officers who are genuinely good people, just as there must have been an equal number of Hitler's SS with similar dispositions. I have had positive encounters with maybe three or four of them. Not many exist. The only qualifications these people have shared that made me think of them as good people were the ability to hide their contempt for a lesser being like myself and the ability to hide the fact that they were being phony. Most military members with the valued Commission into the Officer corps are pompous, conceited, rude, and disrespectful. I don't mean disrespectful only to enlisted troops, I mean to all living things, human, animal, whatever. Male Officers, as a rule, hate and mistrust women. See the countless backlog of Tailhook Scandal articles to confirm that, or spend an hour with one, if you've got a cast-iron stomach.

I don't have the space here to list every encounter I've ever had, and that would only amount to a drop in the bucket when considering all enlisted military members, past and present, but I would like to illustrate my point with a few examples. Once, at an assignment early in my career, I was at an installation where the Commander required all enlisted men and women to salute his car whenever they saw it. It didn't even matter to him if he was in the car or not. The rule was to salute the car. OK. Whatever. Easy enough, right? The car was obvious: it had a front license plate with his rank emblem on it. Look for the emblem and salute, see a similar car with no emblem, and you're free. I was a young troop, new to the installation, and I was nervous about encountering this great American hero. I was on the lookout for that damn emblem whenever I walked anywhere. I was also on the lookout for any car matching his, just in case. One fine morning, as I was approaching the hospital for a check-up, I saw a car that looked exactly like the Commander's. I tensed up, strained to see an emblem, waited... no emblem. No salute. The car passed. Then it stopped. Then it backed up, and stopped again. Right in front of me. I saw the driver's window start to slide down and I knew my goose was cooked. Shit. It was the Commander. Needless to say, I got the ass-chewing of a lifetime. This guy could almost put my dad to shame, and that's saying something. I don't think it's necessary to point out that my arm was raised in a very smart salute the entire time he was ripping me a new asshole. Naturally, I couldn't say anything about the emblem, even though I was instructed to salute only upon visualizing that crest on the car, and not just that type of car. If I had let his Highness know that he was in the wrong on the issue, I'm certain that my career would have been over by noon that day.

Nothing makes an Officer feel better than using his or her rank and power to belittle those who do all of the work. Officers also love to take credit for all of the positive things that underlings in their chains of command have accomplished. My last example illustrates that and takes place at the same assignment I previously mentioned, but involves the Commander I reported directly to, not the Installation Master he reported to, who took a chunk of my soul in the earlier anecdote. My unit was on field manuevers, as directed by Commander God, Lord of all he surveyed (not even fifty men and women, but all enlisted). This lovely leader of mine ordered my cronies and I to play wargames all weekend, dragging around tons of useless gear, tearing up the countryside, and generally wasting time. He stayed home and had a cookout with his in-laws. There wasn't a single member of my squad who wasn't beat up and exhausted at the end of the weekend, yet we all had to report to duty at O-dark-hundred Monday morning. The Commander showed up roughly three hours later, lamely informing the masses that he had overslept. That would have been a courts-martial for any enlisted troop. It would pass, right? At least he would praise us to his boss, the Supreme Commander of earth, and we would all receive some hard-earned recognition. Hardly. His briefing to the Command Staff emphasized all of the hard work he had put in, preparing us for the exercise, and the challenges he faced in leading us through the scenario. This man among men wasn't even in the general vicinity of us all weekend, yet he received an award for his, "outstanding leadership performance." Not one "thank you", "good job", or even a "blow me" was bestowed on any member of my unit, and this is an everyday occurance in the service. At least at a fast-food job the initial abuse balances out at the three week mark, when the obligatory Assistant Manager tags are handed out.

All of this just goes to show that, while important and necessary, fighting for equality remains a basically hopeless cause. If the American military is held up as an example of all that is right with this country, and America itself is seen as the flagship of freedom, how can we expect to end hatred and prejudice against women, gays, African-Americans, Hispanic-Americans, Native Americans, or any other group, when we can't even stop white men from discriminating against other white men simply because of the insignia on their collars or sleeves?

Start off your day with an ice cold Schaefer beer and the great new WRETCHED ONES single. This fine record is brought to you by those punks at Pogostick Recods, P.O. Box 354, Midland Park, NJ 07432, and it kicks butt! The Wretched Ones begin with a Burnt cover "Hey Old Man" which rocks like a motherfucker!

Flip this bitch over and the boys show you why they remain one of the top oi bands in the world. The song "Wolfgang" is an oi masterpiece! For a finale ya get the Schaefer beer theme song and it's sung with feeling!

Moving up to the Milwaukee area (they drink beer up there too, ya know), we have DROP FORGE with a single entitled the "Largest Tool Known To Man." This is more of the consistently high quality hard core/street-punk presented by Beer City Records, PO Box 26035, Milwaukee, WI 53226. Beer City makes great new punk records monthly, and I mean *punk* records. None of the pop, wimp, "alternative" crap. They are one of the most predictable labels around. Another excellent Beer City record this month is YOUNG AND PISSED OFF from Baldwin Park, California. They have a great hardcore sound with intelligent lyrics: "How long do we tolerate these fuckin' fools with power? They run the show; they teach the ways of years of fuckin' slaughter. I don't care what they say, I'm gonna live my life."

THE RICKETS from Bainbridge Island, Washington are back with a new line up and the same great snotty punk rock sound. These guys have been around

in different incarnations since 1990 with Larry Rickets being the fuel that keeps it all throbbing. This ep "Bottom of the Bottle" is on his label Puke Records, and has good songs like "Bored to Death" and "Dead End Kids" on it. Welcome the Rickets back to the fold.

Katon and his label, Junk Records, from PO Box 1474, Cypress, CA 90630, has emerged as on e of the coolest fuckin' labels goin'. The initial two releases were by that utterly amazing band from the northeast ELECTRIC FRANKENSTEIN. Hey! Get up off yer ass and go get the raging single "Get Off My Back" right now! The "A" side comes out smokin' with that great punk/rock 'n' roll meld that Electric Frankenstein have down cold. It's a great combination of Dead Boys, New York Dolls, with the punk rock sensibilities of say, The Humpers—one of the hottest bands in the land right now! The "B" side of this fucker is even stronger! "Face at the Edge of the Crowd" is an instant classic. This song will make a lot of those wanna-be 1977 retropunks hang up their worthless jockstraps! Listen to this shit immediately. Expect great releases on Junk Records in the future by: The Lowdowns, The Wretched Ones, The Candy Snatchers, Blanks 77, and the Swingin' Utters. Some great oi music is kickin' in the stall this month!

The band HISTERIA out of Sao Paulo, Brazil has a blindingly strong oi LP out right now called appropriately, "oi." These guys may have listened to British or American oi somewhere along the way, but they clearly make the music their own on this album.

THE SONS OF PRIDE have a powerful ep called "The Glory and the Horror." Fast burnin' song "Strong and Free" stands out. Top quality street-punk shit this! Write: Kickback Records, 6395 Lionel Daunais, Anjou, Quebec H1K 4X5, Canada

CONDEMNED 84 have a tasty little dollop of oi for you lads this time. It's called "Euro '96 EP" and has one particularly energetic number on side B called "When Saturday Comes." It makes you want to put on your boots & braces and head straight for the pub. Write: Condemned 84, PO Box 181, Ipswich, Suffolk 1P2 9UT England.

Out of Texas, USA we have *Riot Squad*, a young band who may or may not have named themselves for the legendary English oi band form days of yore. The RIOT SQUAD LP has a good opening theme song "Riot Squad." During their best moments, Riot Squad reminds one of Spent Idols or Blanks 77. Write to: Last Beat Records, 2819 Commerce, Dallas, TX 75226. Let's keep an eye on this band as they develop. The fuggin' Randumbs from Sonoma, California have a kick ass little ep. Available for you now on Ian Randumbs' new label Chapter 11 Records, PO Box 132, Sonoma, CA 95476. This slab, called "Hellbent for Rehab," has such fast hardcore punk gems as "Clearcut" and "Fuck You." It takes some rehearsing to get the chorus "Fuck You" so tight with four part harmony. This has some good elements of both Joe King and GG Allin. Check this shit out.

While we're on the subject of snotty, fast HC-punk bands that fly in the face of political corectness, give a listen to the TONE DEAF PIG DOGS out of Norcross, Georgia. The new EP is called "Can of Woop-Ass." It has songs like "Hate My House" and "Gonna Kill Your Boyfriend." Good shit! Write to: Tone Deaf Pig Dogs, 812 Holcomb Bridge Rd., Norcross, GA 30071.

Wow! Straight outta Japan comes the massive oi power of CRIKEY CREW charging at you like a team of incensed water buffalo. On the new Bronze Fist Records single they do what they call a "noise" side with the song "Youth" and a "melody" side with the song "Mr. K." Both fuckin' bleed all over! oi, oi, oi, you fucks! Crikey Crew have some interesting similarities to Bad Vultures or Side Burns. This is one you must pursue—contact Vulture Rock at: P.O. Box 40687, Albuquerque, New Mexico 87196. Also availble on Vulture Rock is the Werewolfen cd containing great tracks by the Bad Vultures, Bull the Buffaloes, Sledgehammer, Outto and Cannons.

For you skinhead beer brawl types—seek out the BOOT PARTY EP on Vulture Rock. It has one generic oi tune "Your Fate" on side "A", but methinks you might like "Oi Boys" on side two. It's that American Flag draped kind of oi, so you modern, liberal, laissez faire types sould steer clear. The always top shelf cover art on Vuture Rock this time feature s some bulldogs beating up an English bobby cop. huh? The England/Fresno cop killer part is not fully explained.

Lemmy Kilmeister and the Thunderous MOTORHEAD crushed all the metal punks but good here in our burb. He let fly with "Killed by Death," "Ace of Spades," "Motorhead," and ***yes*** "Bomber." Lemmy's best show in several years. Motorhead fuckin' rules!!

Mr Toby Bitter informs us that his band the REDUCERS will be putting out a split EP with another fine American oi/Streetpunk band the LOWER CLASS BRATS. This combination of hearty pub bands has potential. We'll wait and see.

One that slipped through the net last month without proper accolades is a smart little EP by the 77 SPREADS from Italy. Every song on this fun thing is ton-o-punk. The songs are: "I ain't against punk femme", "I don't care for money", and "I shot the bounder". Very good. Kinda like TEENGENERATE fathers bastard son of WRETCHED. Order from Zafio Records , P.O. Box 40004. Berkeley,Ca.94704.

Till next month- See ya round....See ya in Hell!

We've all heard the advertising slogan for M&M's: "they melt in your mouth, not in your hands." Of course, this is a lie; the truth is easy to find when any child holds an M&M for more than a few moments, their palms becoming red or green as the artificially dyed exterior of the candy rubs off. The other day, while working in a classroom, a young punk student gave me a picture he had torn out of some glittery guitar rock magazine. In the picture there appeared a human M&M, a piece of eye candy fabricated for a world of hungry consumers, a piece of eye candy surrounded in a flashy superficial coating manufactured to delude and entice the status quo. Who's the M&M?

Once upon a time, I thought I knew him. Now he has become just one more walking billboards for corporate punk rock, a living hairstyle that I now write my column to, Mr. Mohawk.

Do you remember the past anymore, Mr. Mohawk? Do you remember the scene that produced both you and I? Think back to a time when you never wore the hairstyle you're wearing now. What? You don't remember? Here is a little story to refresh your mind; it's a story about a particular place and someone's lost hair.

Once upon a time there existed Seven, a teenager in the punk scene around Sacramento in the 1980's. Seven always wore a wide variety of hairstyles including mohawks. But at that time and place having weird, punk rock hair meant that you risked being literally attacked by violent intolerants who hated such fashion exhibitions. In the region where Seven grew up, some of these intolerants included "Nazi Skinheads," a menace that went to punk shows and beat up

those who displayed left wing political convictions or who had the most pronounced hair.

At one of the first "big" shows that Seven attended he found himself set upon by one of these skinheads, a short, fat, ugly slob with a name bigger than his weight, the name of Nazi Bob. Seven did virtually nothing to provoke this individual, the nazi simply punched him in the face, and Seven, who at the time adhered to pacifism, responded by just walking away.

Soon Seven realized that the scene he had chosen to become a part of, the scene that supposedly represented an alternative to the mainstream, had more problems in it than just a handful of belligerent, racist thugs: there were greedy punk concert promoters; greedy wannabe punk superstars; drug pushers; drug addicts; young republicans who simply liked punk music, not the politics; apathetic do-nothings, and other assorted insecure individuals. Seven realized that there needed to be an alternative to the alternative, and he was not alone: a wide variety of punk individuals here and there stood out as giving a fuck about their world and their scene.

In the case of Seven, he decided to start doing his own shows. By stating that he wanted to set up a teen center he managed to convince his city's Parks and Recreations department to let him use one of their buildings, an old library that Seven simply called "The Place."

Nearly every Friday night for three years to come, Seven put on shows at The Place. Attendance for these shows usually consisted of about 20-30 people, and as it was that the price for admittance typically averaged $2, bands that played there couldn't expect to be paid much. Nevertheless, although the "big" punk bands of the time avoided The Place, there never seemed to be a shortage of bands eager to perform there, bands such as Crimpshrine, Isocracy, Rabid Lassie, the Lookouts, F.O.D., No Dogs, and the band that belonged to you, Mr. Mohawk. But what made The Place so attractive to bands like yours, Mr. Mohawk? The Place had no stage, no decent PA, and no fans fighting one another to get the autographs of band members.

The only thing that The Place seemed to offer bands, besides a practice space, was a receptive, friendly audience, an audience that stood eye to eye with those who played the music, an audience that would often take the bands with them after a show to occupy a local coffee house, to sit with each other and talk like equal human beings. Apparently this audience proved to be enough of an enticement.

In the summer of 1987 something happened that led to the end of The Place. Seven became embroiled in a controversy: not only did he severely injure some nazi skinheads in an incident in Sacramento, but he came under FBI investigation for his involvement in animal rights and the fact that the ALF burned down an animal lab under construction in his home town.

No matter how Seven's friends spoke up for him, his life became a trial, both on the streets and in actual court. Facing the superficial nature of the legal system and the judgmental nature of people in his hometown, Seven had to cull his visibility and this meant one dreaded thing: he had to cut off his hair, he had to kill his eleven inch high blue spiked mohawk, a hair-cut that a nazi skin once labeled a "faggot hawk." To him this proved to be a trying act; he felt forced to do it from the circumstances of the situation and not by choice.

But cutting off his hair taught him a lesson, the lesson that what is underneath the surface is more real than the symbols we place on our skin. Seven's beliefs and views of the world went far beyond a haircut, and likewise did the threat he presented to the status quo: the people at the Parks and Recreation department, feeling the heat attached to working with Seven, informed him that he was no longer welcome to do his shows at The Place.

In our society, what we wear is what we are supposed to be. The exterior is more important than the interior. This fact is constantly utilized by those in the advertising world who know how to sell products based on imagery of the surface appearance; products are shown and enhanced by the attractiveness of those who use them; or if a particular cultural group is targeted, an archetype of what that group is supposed to be about is pushed forward as an advocate of the product. Revolution in this society, to me, is one that goes entirely against this train of thought, revolution is The Place.

The Place taught me that appearance and music are only 5% of what the scene is about: it's about committing a truly revolutionary act, allowing yourself to be open. This is the relationship I observed between the bands and audiences there. When I look at you now, Mr. Mohawk I wonder what you learned from The Place.

A couple of years ago, I saw you, Mr. Mohawk, outside of a Greenday show in Petaluma, while I handed out flyers encouraging the audience to walk out. You looked at me with disgust, apparently in disagreement with what I was doing. You didn't talk to me; you acted like you didn't know me, even though we've been in the scene together for the past nine years. I believe in an alternative to the alternative, and once upon a time I thought you did too. I thought you saw the audience, me, as a friend, not a follower.

Now I have been handed a picture from a new, young member of the punk scene. In that picture I see you mimicking the band we all used to laugh at together, the Exploited. Remember them? They too had a video on MTV. In the picture your middle finger is raised, as is your hair, and there is no doubting it; your hair has become famous. But is it threatening to the status quo? Nope, nor is your new band, a band which rose from the ashes of your other band's past glory. Have you forgotten that most of that glory had to do with the apparent DIY ethics of that former band, ethics that helped that band to play The Place more than a number of times. Without such ethics, your new "punk" band is just a mainstream turkey, a bird with no claws and its only threat coming from an assortment of gimmicks. But the fashion threat you emblazon yourself with, that people like myself used to get shit and intimidation for, is no longer threatening to an audience that can pick up your outfits at Wal-Mart, it's only advertising.

The only way you can make punk fashions threatening to the status quo is by backing them up with ideas that threaten people to think. Where can such a threat be found, Mr. Mohawk, in a band with songs about girls and cool guys with cadillacs; in a band that has videos on MTV, a media source that exists as a non-stop commercial for the record industry; a band that plays shows that cost $15 for youths to go to. One stops to wonder if your band would be any less threatening if Fonzi played guitar for it. Mr. Mohawk, the only thing that your band and mohawk seem to have threatened is the trust of those who once called you a friend, and who considered you a member of the same scene.

Nazi Bob is back and he is a member of your gang, Mr. Mohawk, your gang I'll call the "T-birds," a gang dedicated to defending your band and the integrity of your haircut. Imagine that, an individual who, once upon a time, gave shit to people with mohawks now defending one from the same people who used to wear them.

I wish that we in this scene would soon realize the potential that we have for working to build more trust between each other and to rise above the superficial, instead of allowing ourselves to linger too long in the realm of Musicians and Mohawks, allowing our scene to

become just one big M&M factory.

Until we meet again, all the best from your happy pal, Brian Zero.

I believe I received more demos this month than I have any month since I started doing this column. I guess there's nothing like being in danger of having Matthew Hopkins for president to get people's creative juices flowing. Just think- Bob Dole for president, and Newt Gingrich for Speaker- it's scary! They're already getting prepared- did anyone notice that when they 'shut down the government' (so to speak) and then reopened it, they failed to reopen the civil rights and antitrust divisions? Get ready, folks- we're due to experience an attack on our civil and human rights greater than we've probably seen in decades. Mark my words- dark times are coming!

We'll start out very well with an awesome band called **TANK 18**. They play that great mid '80s hardcore like AGENT 86, VISUAL DISCRIMINATION, N.O.T.A., etc. Fast rhythms, bouncy bass, cynical vocals, good stuff. I like the bass playing a lot. 14 songs, decent production, 917 Abercorn St./ Savannah, GA 31401. **HAND TO MOUTH** reminds me a whole lot of FACE TO FACE, mid tempo tuneful punk with gruff Choke-ish vocals. 2 songs, good production, 710 W. Illinois/ Urbana, IL 61801. **THE WALSH STREET COP KILLERS** play some tough thrash and hardcore that is pretty damn good. The vocals alternate between hardcore and crust, and the music is fast and catchy. 12 songs, good production. P.O. Box 5251/ Mordialloc 3195/ Australia. Next we have yet another great band, called **JUDAS ISCARIOT**, who play manic, neurotic thrash, a bit like RORSCHACH. They have good rhythms with a lot of changes and weird parts thrown into the mayhem. 10 songs, good production. 1941 Edward Ln./ Merrick, NY 11566. **THE NEED** play fairly simple, good, honest hardcore. Pretty generic, but I love it. Would have been a good Mystic EP. 6 songs, great production. 150 Diablo Ln/ Brentwood, CA 94513. **SLAM SQUAD** (the name is a joke making fun of bands like RYXERS, SHEER TERROR, etc. They're not seriously called that (thankfully). They play fast competent hardcore with different touches thrown in for originality. Pretty good- kind of like a harder NOFX crossed with NY hardcore. 11 songs, great production. Venrayseweg 66,/ 5961 AH Horst (L)/ The Netherlands.

This is a record month for getting excellent demos, and the next one is from a band called **DEGRADE**. The pace is fast, the guitar grinds, the bass rumbles, and the vocals are crusty. The tape is called "Horrific Stench of War". Need I say more? Good stuff. 8 songs, great production. 16 St. Peters St./ St. Peters/ NSW 2042/ Australia. **TURNEDOWN** play fairy (but not overly) emotional hardcore with a lot of melody and not many power chords if you know what I mean. Kinda like the more pretty DESCENDENTS stuff. 4 songs, great production. 2078 Hendrix Ave./ Thousand Oaks, CA 91360 I expected **ALL WOUND UP** to sound like THE CIRCLE JERKS, but they sounded like BAD RELIGION. Let me tell you something- at this point in time, BAD RELIGION must be one of the biggest influences on the punk scene at least when it comes to new bands, because one out of every 3 demos I get sound like BAD RELIGION. Personally, I never have cared that much for them (as a matter of fact, my first band, THE CRYPTIC CHILDREN, had a song called "I Hate Bad Religion". But that was about 10 years ago, when I was pretty young.). Anyway, ALL WOUND UP play good music, and kind of transcend the BAD RELIGION sound. So if you like that sound, you'll love these guys. 9 songs, great production. 717 E. 6 Apt. B/ Tucson, AZ 85719-5003. **SCUFFLE** is another NOFX meets the QUEERS (more on the NOFX side). Catchy bouncy rhythms, sarcastic vocals, the works. If you like NOFX, you should like these guys. They certainly beat that new NOFX album! (Boy, if they weren't just going through the motions on that, I don't know what they were doing! The first song's cool though. But I digress....) 3 songs, good production. 4660-203 St./ Langley, BC/ V3A 5J7/ Canada. **MELT** come from the land of great hardcore- Italy. They play tuneful punk/hardcore a little like the PEGGIO PUNX, if anyone has heard them. Not my favorite stuff, but pretty decent- check it out if you're into pop punk with an edge. 10 songs, decent production. Via E. Fermi ll/F 36057 Arcugnano (VI)/ Italy. **THE REVILED** play caustic, violent hardcore that I enjoyed quite a bit. Lots of growling and screaming, fast beats, and grindy guitars. They do it all with a bit of originality. Check it out. 9 songs, great production P.O. Box 6188/ Alexandria, VA 22306-0188. **THE FINDERS** bring us back to the beginning with some good, honest hardcore, a bit generic but good nonetheless. This kind of stuff used to roam and graze freely on the plains of punk, and if you liked this kind of stuff, you need only buy most any 7" EP with 5 or more songs and you had it. That was before they played BLACK FLAG and BAD RELIGION and THE RAMONES on regular radio stations. Now these bands usually just put out demos and not much else. Too bad. We need a real hardcore label to come along and put out full length releases from bands that sound like this (yes, even the ones that don't have something to do with members of the BEASTIE BOYS). Anyway, I digress again... 11 songs, decent production. 1533 Margarita Dr./ Redlands, CA 92373.

And that's all, folks! Send your punk/hardcore tapes to: Jason Beck/ PO Box 2584/ Conroe, TX 77305.

I've written this three times now. It is easier for me to tell people this in person than to write it down in some punk man's bible. Straight and to the point. I love music, all music but somewhere in my pea-shaped brain there is a unit installed called (Destructo Punk). I can't seem to shake it, two decades and still destructing things in my world and yours too.

Okay the story is I went on tour with a Warner Brothers band! I fucking did it. I saw first hand, as did the Indians, they saw the white man kill the buffalo. I saw the destruction of the so-called underground. I've tried to place words in these pages to fill the images that I saw. Words don't do it. Bank deposit slips will. The band I toured with is NOT worth mentioning, as I believe press is press, good or bad. The band pulled in anywhere from 800 to 2000 fans a show. They brought a token, cute, punk, indie, Japanese, noise band with them for the whole tour. You get the picture? Well, all i can say is that the messages were pretty damn clear. So we have this band, they sell out 18 of their 21 shows. The kids love them. Well they aren't as popular as Rancid, not even close to Green Day. So I'll try to get the facts aired here soon.

Let's start with the fans. They went nuts, brought presents for the band, waited outside for hours 'just to say they saw

them', handed me notes to give to them, bought anything we told them. Now fans are fans and I can remember being a huge Kiss fan as a kid. So this got to be a bit disgusting after a while. All the dumb questions and all the lame introductions. I hated them after we hit the second show. Not that I'm known for liking people. Okay, kids are idiots, well at least in the punk world they have a small amount of knowledge and inspiration.

Let's get down to the venues; not all of them were huge. Some were rather small. The smallest was 400 people in Raleigh N.C. and that sold out in advance too. 99% of the clubs had a six foot barrier, I hate this, I want to taste the crowd, not herd them up for branding them. These made it much easier to control the crowd and at the end of the night they just filed them right out the exits. Half of the stages were four feet tall, It begins to elevate the personality of the evenings bands, like they are some sort of Icon.

Then there is always the bouncers, we all know about them. But on this tour I saw a different kind of bouncer. A bouncer who was scared for his life, one that never work a body surfer before. This bouncer ended up breaking a fan's leg by inexperience. So the clubs were medium size and sold out. You would think they would appreciate the band. Well the didn't, not one bit, not even a horse hair, they hated us and we hated them. Five times on this tour they would have Discos after the performing band was done. They made ten fold on the record spinning D.J., they didn't give a owl's nest about the band, the band was a tax writeoff for the club. Several nights I would see a line going down the block and say wow 'what a big fucking draw this band has'. Only later to find out that there was a rave after the gig tonight and people wanted to snatch up there entrance fee right away.

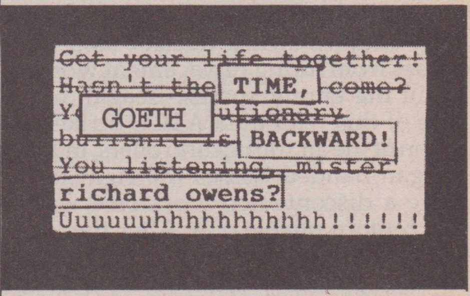
Let's talk more about these so-called clubs. Well, they did feed us every night, or give us a buyout, which means they give you cash to eat somewhere else. The back room was stocked with beer, cola, wine and sandwich fixings. Most of the time there was so much deli tray that I would just skip on a hot meal and eat this food. The clubs made you feel good about the food, just so they could stick you with the displeasure of profit sharing. Most clubs, like 95% of them, took a merchandise commission, this was anywhere form 15% to 48%. Then there was city tax, state tax and employee discounts. All of this just sounded like I was still at work, like it was some kind of cool job or if that I was never to escape the world of work. In all of my past tours have been an escape form work, more of a love of labor and a love of music. So this band was raking in the money from t-shirt sales. Anywhere between $800 to $4000 a night. The clubs took a big slice of that every night. Well, we did cheat them as much as possible. I would count in 50 t-shirts then have 150 in the back room in a duffel bag. At the end of the night when we would count out, I would still have 45 t-shirts. But all of the club employees were too fucking stupid to lift their heads and see 150 kids wearing the bands t-shirts. Just another pierced, tattooed janitor is all I could think of. As if the club didn't make enough on the door or at the bar, like they needed to get some more of the bands money. So every time the percentage of the club went up, so did the price of the t-shirt. If you're wondering why your Bad Religion t-shirt cost you $25 bucks, well.... ask the club... then ask the band.... then ask yourself what you are doing at the gig?

On to more fun stuff. Touring to me had meant sleeping on floors, meeting people, eating their food, and using their showers. This tour was packed with vintage hotels and slum motels. Now I'm not against clean sheets and a warm bed, but every fucking night, it felt like i was at the Grand Ole Opry with my parents all over again. (which was a very pleasant experience and fond memories). Get my drift? It was so fucking comfortable, I slept in the van just so I would feel like I was on tour, I just wasn't ready for this. Some of the caricatures got carried away with the maid services. One would want his towels folded, well okay I didn't care but I thought that this was weird for behavior on tour.

On tour nothing is sacred, all is replaceable and anything can and will be stolen from you. So there was 11 of us in this band and crew. 11 hotel beds every night. Imagine the money that cost! $45 to $125 bucks a room, 6 rooms every night. Now who makes that kind of cash on tour? Well Rancid does and I bet they don't have 11 people in their crew and band. You know that Green Day makes ten fold of what we made. All I'm saying is who the fuck is buying this, who the fuck is paying to get in these shows? At least when Billy Idol was this big, Boom and I would break into the club and shut the power down. I just can't believe the youth of today will pay so much for so little, not a question asked, just fucking entertain us and we will pay anything asked. Then the vehicles; one rider a big yellow moving van and one Ford van with bench seats. $250 a week each. Four weeks =$2000 dollars. Plus the cost of gasoline. I never paid over $800 dollars for a van. I've managed to tour in plenty of those old Ford trucks. All I'm trying to do is show how much money is earned and spent.

Now how about the payment for the performance. The shows pay had a sliding scale that started at $3000 dollars and went as high as $10,000 dollars. There were a few shows over ten thousand; but not that it would make a very big difference in all of this. We cashed in, you should of seen all the money. At times we were holding $30,000 dollars or more. Try walking into a bank with that much money in cash, with a California driver's license, asking to make a bank transfer to our account in Los Angeles and then the fucking pager (beeper) goes off on your side. Talk about people not wanting your money. They thought we were drug dealers. Hell it was only Warner Bros. wanting us to call them for tonight's guest list. We had our hands full of money all the time.

And now so do you. Think about this next time you're going to a real big show. Support the scene, what does that mean nowadays? It just makes me miss my little old town of Battle Creek Michigan, where all the shows were in basements and garages. There were no clubs, there were no promoters. I feel that I have been stripped of all my dignity, pride and true meaning of punk when I moved to California. All of this big business, large profits and very well attended shows just means that there is no more rebellion. Just bank statements. Just another day at work for the folks at the music factory.



WE'RE GONNA BURN, BURN, BURN IT DOWN!!!

Thursday, 4 January, 30,000 maintenance workers went on strike in Manhattan. Why is this significant? Why is the Staley Lock-out significant, or the 1993-94 United Mine Workers strike of 18,000, or even the smaller scale strikes many of you reading this might have come across? Answer: These events signal the beginning of a new epoch in the American labor movement.

Yeah, all youse (Yes, 'youse' is a fine word!) dragging your eyeballs from one line to the next and heaving heavy sighs are slowly realizing this has nothing to

do with punk, eh? However, Albert Parsons, one of four anarchist organizers erroneously convicted and executed for the Haymarket bombing in 1886, wasn't a punk. Nor did Albert Parsons or Alexander Berkman or Emma Goldman or Kropotkin or Bakunin or Rocker or the rest of them identify as punks or even listen to the shit. Nevertheless, all these people, as anarchists and activists, have had a substantial impact on those of you who identify yourselves as anarchists and activists of some sort or other. Whatever.

At any rate, the way the tide turns for labor in America might mean the difference between buying new records or dubbing a friend's, so listen. 30,000 maintenance workers walked out of various commercial buildings in Manhattan, Thursday, 4. The length or outcome of the strike, though, is irrelevant. (Well, of course the outcome is always critical, but not yet.) What is of paramount importance is the way workers in NYC decided to fight their bosses. Violence.

Whether or not youse reading this are proponents of violent means of resistence there is a great point to be made: workers are no longer abiding by court injunctions and the 'fair play' passive protest ethic. No, the Service Employees' International Union strike in NYC, 30,000 strong, employed trashing cars, burning dumpsters, smashing windows up and down Wall Street, and other violent outbursts as a means of protest. These workers all seem to have had an epiphany: workers crying the blues with sandwich boards and picket signs outside the company they've struck doesn't stop their bosses from hiring replacement workers to fill the empty spaces. Reagan made sure of this with the PATCO Strike, the union of the air traffic controllers, in 1981. Reagan handed bosses the right to replace a discontented workforce with a much more pliable one. After the PATCO fiasco workers no longer had legal claim to jobs they collectively, with the support of their respective union, walked out on. Thus 22,000 air traffic controllers were replaced in '81. This is precisely why Rudy Guliani, Mayor of NYC, said in response to January's violence: "There is no excuse for violence to try and make a point." How stupid. What an imbecile. Of course there's an excuse for violence. If passive picketing wasn't totally ineffective in 'making a point' would Guliani be advocating it? The scumbag knows picketing alone, without the support of the population at large, is utterly useless.

And the workers revolt. Cool.

Among the serious outbreaks of strike violence were two slashings. A chief engineer from a struck building had his face slashed severely after finding five maintenance workers vandalizing his car on Broadway and 45th. He received 100 stitches. A replacement worker was also slashed. His finger was cut with a box cutter by a striking worker after he attempted to cross.a picket line at a Citibank building on Park Avenue. Lesser outbursts involved the sabatoge of a freight elevator in a struck building, tossing eggs, general vandalism, and strikers' refusal to allow replacement workers and deliveries to find their way into struck buildings.

Clearly blocking entrances and sabotage are tactically much more effective than slashing a guys face or physically assaulting labor opposition. Nevertheless, both property damage and physical assault serve as a cool indicator that workers aren't waiting for union bureaucracy and bosses to sort out their lives and livelihood. Just like in the often overromanticized labor movement of the '20's and 30's, man, workers are trying to effect change from the ground up. Cool.

Similarly, the striking maintenance workers in Manahattan are beginning to understand the inextricable relationship between big business and government. One worker was quoted in the *NY Daily News* by Juan Gonzalez (an excellent mainstream columnist), stating, "We're [the striking maintenance employees] not criminals. Our taxes pay those cops' salaries.... Why are the mayor and the police taking the landlords' side?" Striking workers were forced, though, to understand this embittering relationship between big business and government not through socialist or anarchist analyses of the free market, but through oppressive experience.

Seven maintenance workers were arrested and hauled down town the second day of the strike after attempting to prevent a sanitation truck from entering a struck building. The maintenance workers simply locked arms and blocked the path of the truck, a peaceful bulwark of labor you might say. Ten cop cars showed up soon after the barrier was formed and, in true coarse pig fashion, indiscriminately started brutalizing and arresting people. One woman, without warning, was thrown to the ground and handcuffed. A week afterward she still had bruises on her wrists. Two others were also arrested that night who had nothing at all to do with the labor dispute. It's insanity.... No, it's capital, man.

Things have been pretty bleak for the working population of this country for a few decades. In fact, things have always been bleak. Now, though, workers are beginning to lose faith in bureaucratic sources like their union, the government, etc., etc.. The vote ain't gonna fix shit. A letter to the union or your congressman ain't gonna fix shit. Maintenance workers in Manhattan, if no one else, are beginning to realize this.

Hey, man, maybe we'll eventually even come across some of these workers spinning an Abrasive Wheels record and singing: WE'RE GONNA BURN, BURN, BURN IT DOWN!

Hey hey, back to the land of "Gossip, rumors, fucking lies!", you know the kind of stuff that's destroying our once united scene. Ha. Well, gossip is a lot more fun than most straight-edge bands these days.

Alternative Tentacles is being sued by the Fraternal Order of Police over a photo that appears on the back cover of the Crucifucks' CD. The photo was taken from a pro-police poster depicting a cop having been gunned down, and allegedly was done so without permission, and was altered, deleting the pro-cop sentiments. It seems the cop who initiated the lawsuit was especially incensed at the "Cops for Fertilizer" track. Jello Biafra couldn't be found for comment, AT manager Greg Werckman would only say "Wanna play one-on-one to decide this?", and singer Doc Dart , contacted at his Michigan baseball card shop, said he knew about a cop group by that name (FOP), but "couldn't repeat their name in good conscience."

Speaking of A.T., one of their bands, **Tribe 8**, caused an uproar in that onetime arty-farty community of Provincetown, Mass. Seems they did their usual topless routine at a show in that burg's city hall, which incensed the local cops, ordering them to get dressed again. They did, but dedicated the next song to the cops, flipping the bird in their direction. Now the city wants to pass laws preventing the spread of "obscenity" in city buildings. Geez, what's next, passing laws against "obscenity" on the Internet?

Earth Crisis we're on both CNN and MTV recently in stories about militant hippie, oh I mean , enviromentalist music groups. I think one of them was entitled "What Now that Jerry's Dead?"

Vinnie Stigma of **Agnostic Front/ Madball** fame is supposedly retiring.

Madball fame is supposedly retiring. He's gonna help his sister with her karate school and hang up his guitar and his pack of cigarettes wrapped in duct tape, oh I mean wireless, yeah, wireless, that's what they call it. You know, when you don't have a wire going from the guitar to the amp for a number of years. Ahhh, retirement.

The latest **Epicenter** debacle concerns the controverisal - and provocative - artwork used on the recent **NoFX** LP, "Heavy Petting Zoo". For those unfamiliar with the output of Fat Wreck Chords, the cover artwork contains several refrences to human/ovine copulation and inter-species miscegenation in the artwork (as evidenced in the anatomically-correct inflatable sheep promotional giveaway that accompanied the albums' release). Certain members of the collective felt, perhaps justifiably, felt that the imagery (a white, heterosexual male involved in forced sexual congress with a barnyard animal) was, in fact, exploitative of animals and a cheap ploy to sell records to the frustrated male adolescent demographic that makes up the majority of NoFX's following. Although a collective decision had yet to be reached at the time of this writing, at least one Epicenter worker has quit rather than tactitly support those who would abuse sheep for their own cheap satisfaction.

Epicenter may now have a functioning pinball machine (Star Trek: The Next Generation - which thankfully features no sheep fucking in the artwork, in case you were concerned), but the bathroom is now strictly off limits to the public. Over the last five years the Epicenter washroom has gained something of a reputation as a "comfort zone" for 16th and Valencia Street's thriving junkie population ("A Clean, Well-Lit Place for Smack", if you will), and there have always been confrontations with runaway crusty punks who are either highly incontinent or fledgling heroin addicts. Until last week, that is, when an unnamed out-of-town punk kid overdosed herself in the bathroom. J Church/Honey Bear magnate **Lance Hahn** was overheard loudly stating, "Is she dead yet? Why don't we just toss her out on the street if she's going to die?", in full earshot of the potential drug casualty and her distraught friends. As the paramedics carted her off on a stretcher (after administering an adrenalin shot in a scene very much like that depicted in the film Pulp Fiction - does that make Lance Eric Stoltz or Rosanne Arquette?), he was heard sarcastically calling out to the group, "Bye... Bye... Don't *ever come back...*" Apparently the British-Invasion-themed Oyster Bar nearby has supplanted Epicenter as the prime shooting gallery in the neighborhood - stay tuned for further developments.

Alice Donut broke up. I guess after you tour with Blind Melon, what's left to do?

Speaking of breakups it seems the **Ramones** are really going to as soon as people stop asking them to play more. They're supposedly playing Lollapollu-asa this year with Rancid, The Clash, Bad Religion and NoFX.

In the last column I mentioned **Hickey** from SF. It seems that two separate people that put records out by them were arrested wearing their "OFF THE PIGS!" T-shirts. One of them was Aaron of The Probe zine. Speaking of that zine, there would probably be a lot of gossip about Aaron except he prints all the dirt on himself in the zine. Get it, it'll save me a lot of typing about how he seems to have kicked in almost every door in San Francisco this year. He also reviews the girls he's slept with which include 4 who write for MRR (one who will kill him if he mentions her name). I'd print it if I knew, sorry. I think it's cool to do a zine just to get chicks. Hey, I can't think of any girls that don't do zines to get guys, it's a good literacy test, ya know what I mean?

Rumors that **Jawbreaker** broke up are found to be untrue yet; does anyone really care?

Looks like the **Crypt/Matador** deal with Atlantic is over, though it's not clear who'll be distributing them in the future.

Revelation Records is no longer able to run ads in MRR cuz of their collusion with Epic on the new 7 Seconds LP.

I heard a rumor that 80% of this column is true, does anyone really care?

Riverdales are in limbo, but Screeching Weasel are reforming so that Ben can make enough money to buy a home.

Chelsey Clinton's punk rock tape has been bootlegged by **Vermiform Records**. G-Men should report to ...

Hi there, it's April and time once again for our annual accounting. Here are the figures, cooked up (oops, I mean totaled up) by our lovable Jerry Booth, who has been giving me budgetary heart attacks since issue #1 ("Tim, I can't find that last $5000 deposit", stuff like that).

On a year that saw Lookout, Mordam, Fat, and who knows how many other 'punk' enterprises become million dollar companies, MRR had no trouble actually losing $921.82 this year. Fact is, beyond the typical accounting gobbledegook, we could have made tons, but passed on most of it like vegetarians pass gas.

This year, shitworkers and monthly contributors got between $100 and $575 each for their help, which accounts for most of the money in the 'zine production' category. I think most of the other stuff is obvious, but if you have any questions, please feel free to write them in. Thanks again to everybody who helped out last year and to everybody who still finds all our volunteer efforts as both principled and worth checking out (be it to love or hate).

Inflows	
Ads	92,588.15
Distrib	123,513.10
Misc inc	5.49
Radio inc	3,121.00
Subs	19,427.17
Beginning bal	2,610.47
Total Inflows	**241,265.38**

Outflows	
Bad Debt	689.00
Bankcharge	291.60
Car	2,226.20
Dues & pubs	125.00
Enter	337.51
Equip	14,326.93
Insur Exp	928.00
L&p Fees	750.00
Label	490.92
Office	1,673.20
Postage	30,367.12
Printing	119,694.29
Radio exp	3,451.19
Records	5,091.05
Rent	15,000.00
Supplies	3,568.67
Utilities	3,388.68
Zine prod	37,177.37
Total Outflows	***239,576.73***
Ending bal	1,688.65

I am a 17 year old Japanese kid that has been moving around all over the world throughout his whole life. I was born in Japan, spent four years there, and went to the States for six years. Then I moved back to Japan to spend my middle school years, and then I went to Hong

Kong, where I attended to an international school. I spent three years there, and now I am in Malaysia.

Well anyway, while I was being educated in the " American " way in Hong Kong International School, I have realized numerous factors of how education can effect one's mind. Maybe it was because I went through two totally different school systems over these years.

Back when I was in Japan, I went to a local Japanese school right down the street. I still remember the first day of school. I was in forth grade, and I totally got beaten up by my classmates just due to the fact that because I was " different ". They did not except me because I was from the States, and I spoke English perfectly. What I am trying to get at is this. The school system in Japan does not allow the students to enhance on their individual thoughts. They try to make each and everyone the same, as a group, so they can be easily controlled by the government. The Japanese race is the most homogeneous race I have ever encountered, they are " one " as a group, different thoughts and ideas will easily be terminated by the group. This is the reason why I got my ass kicked on my first day of school. They hated me because I was out of the group.

I got used to school in about a year or so, I still remember getting killed everyday the first month or so, but I changed I guess. I had to be excepted, or else life would be frigging hell for me. You probably heard all the suicides that are going on in Japan. Just ordinary elementary or middle school students, killing themselves because they get harassed every day in school. I did not want myself to end up like that, so I guess I became part of the group.

The education in Japan is thought to be one of the most high standard class throughout the word. The way I see it, it is totally shit. As I said before, they don't make you think, they just make you memorize facts. Facts that benefit Japan as a country, not for the people. They brainwash you to make you believe that Japan is the perfect place. For example, the history books. You will not believe how bad it is. I remember my history book in middle school, I thin paperback book with some colored pictures in it. Well, the worst part of that book was the section of World War II. I think there were only ten pages or so on that section. It did not say anything about how Japan started the war, it describes it in a way that America started the war. It is a commonly known fact that the Great Japanese Empire attacked Pearl Harbor and started the pointless war. The history book also does not include a part of the horrible actions the Japanese soldiers took in the Pacific Asia rim. Mass genocide took place in China, Philippines, Malaysia, and probably tons on other places I am not even aware of. The Japanese took many innocent civilian lives in that war, and I think it is a fact that every common citizen of Japan should recognize. However, the history book does not contain it, so the people do not know. That section of World War II is mostly emphasized on the bombing of Hiroshima and Nagasaki. It is definite that the incident was a tragedy that should never occur again. However the history book makes it seem that it was Japan that mostly suffered from the war, not anywhere else. The thing is, every country that has been involved in a war suffers. Not just one country.

As a result the Japanese get educated and they become cloned citizens with a superiority complex. I think I would have been one of them as well if I did not get out of that system.

I am not saying that the American education system is the greatest, but is far better than Japan. At least they make you think, not memorize. That thought of an individual is the important factor that brings improvement in the world. If the people never doubted that there was nothing wrong with the country, or the world they are in, would there be any changes brought to make improvement? No.

Changes need to be brought, and I hope that the people of Japan would realize that there is something wrong with their country.

Daigo Sato/ 18 4, Desa Angkasa/ 12 Jalan Taman U Thant/ 55000 Kuala Lumpur/ Malaysia

COLUMNS

IT S THAT TIME OF THE YEAR, SO HERE IS PLAMEN PETKOV S IDEA OF A TAX FORM...

Form **1040-NO** Department of the Treasury—Internal Revenue Service
U.S. Individual Income Tax Refusal 1994

IRS Use Only—Do not write or staple in this space.

For the year Jan. 1–Dec. 31, 1994, or other tax year beginning , 1994, ending , 19 OMB No. 154-0074

Label
Use the IRS label. Otherwise, please print or type.

LABEL HERE
Your first name and initial | Last name
Home address (number and street) | Apt. no.
City, town or post office, state, and ZIP code

Your social security number

For Privacy Act and Paperwork Reduction Act Notice, see page 4.

Presidential Election Campaign

	Yes	No
Do you want $3 to go to this fund?		
Do you want the president to send you $3?		
Do you want $3 to go to the Nat'l Org. to Repeal Marijuana Laws?		

Note: Checking "Yes" will not change your tax or reduce your refund.

Filing Status
Check only one box.

1 ☐ Contented with the state of the country. Please file appropriate 1040 forms and schedules.
2 ☐ Angry and discontented with the state of the country. Enter feelings here. ▶

Income
Attach Copy B of Form(s) W-2 here.

3 Total income: Wages, salaries, tips, dividends, etc. Attach Form(s) W-2. — 3
4 Amount you believe you deserved to earn this year. — 4
5 Subtract amount in line 3 from line 4. This is your **total income deficit** ▶ — 5

Deductions

6 Record, CD, and tape expenses. — 6
7 Movie- and video-rental expenses (include porn). — 7
8 Newspaper and magazine expenses (include porn). — 8
9 Amount spent on drugs and drug accessories (rolling papers, bongs, etc.). — 9
10 Alcohol expenditures [10a] Number of hangovers you had this year [10b] Multiply 10a by 10b. — 10
11 Amount lent to friends who never paid it back. — 11
12 Amount laid out for dates that never paid off. — 12
13 Clothing expenses (include condom purchases). — 13
14 Amount spent on potato chips and other snacks (include cigarettes). — 14
15 Gym memberships and home exercise equipment expenses. — 15
16 Plastic surgery expenses (note: pectoral implants are nondeductible). — 16
17 Amount spent on nonwinning lottery tickets. — 17
18 Dollar value of vacations not taken due to lack of money. — 18
19 Amount spent on expensive dinners that were bad. — 19
20 Portion of a congressman's $133,600 salary that you believe is excessive. — 20
21 Portion of $1,218 per citizen spent on defense you could spend better yourself. — 21
22 Amount spent on Evian and other spring waters [22a] Multiply by the number of gallons of industrial chemicals released into U.S. waters yearly (9.7 billion). — 22
23 Number of times you felt powerless to influence the government to respond to your needs [23a] Multiply by amount lobbyists spend each year influencing the government ($64 million). — 23
24 Dollar value of pain and suffering due to job insecurity. — 24
25 Dollar value of pain endured because a lack of insurance precluded a doctor visit. — 25
26 Dollar value of despair experienced as a result of U.S. government policies. — 26
27 Dollar value of time spent generally worrying about stuff — 27
28 Add lines 6 through 27. These are your **total deductions** ▶ — 28

Adjusted Gross Income Deficit

29 Add line 28 and line 5. This is your **adjusted gross income deficit** ▶ — 29

Payments

30 Federal income tax already withheld from your earnings (see box 2 of Form(s) W-2) — 30
31 Estimate of your past tax dollars wasted by the government [31a] Number of times you cursed the government this year [31b] Multiply 31a by 31b — 31
32 Add lines 30 and 31. These are your **total payments** ▶ — 32

Refund

33 Add lines 29 and 32. This is the amount to be **REFUNDED TO YOU** ▶ — 33

Sign Here
Keep a copy of this refusal for your records.

Under penalties of perjury, I declare that I have examined this refusal and accompanying schedules and statements, and to the best of my knowledge and belief, they are true, correct, and complete.

▶ Your signature | Date | Your occupation

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Varukers "Nothings Changed" 7" $5
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Operation Ivy "Unreleased Energy" CD $18
Operation Ivy "Live at Gilman" 7" $6
Operation Ivy "Plea For Peace" 7" $6
Operation Ivy "Lint The King of Ska" 7" $6
Infest "Not Over Yet" 7" $6
V/A "XXX" 2xLP $8
Dead and Gone CD $10
Black Flag "Annihilation" CD $18
Black Flag "Last Show" CD
Guilt "Bardstown" CD $12
Rotten Sound 7" $5
Riverdales CD $11
Jawbreaker "Live at Gilman" 7" $5
Jawbreaker "Old Glory" 7" $6
Swingin Utters "Nothing" 7" $3.50
Econochrist "Skewed" 7" $3
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Propagandhi "How To..." LP $8.50
MVD/Pink Flamingos 7" $5
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Snapcase "Lookingglass" CD $12
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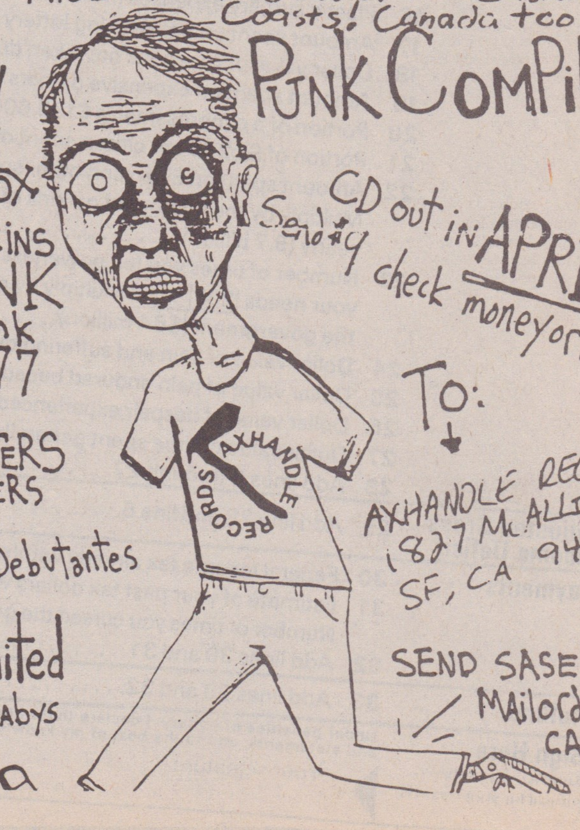

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ALSO:

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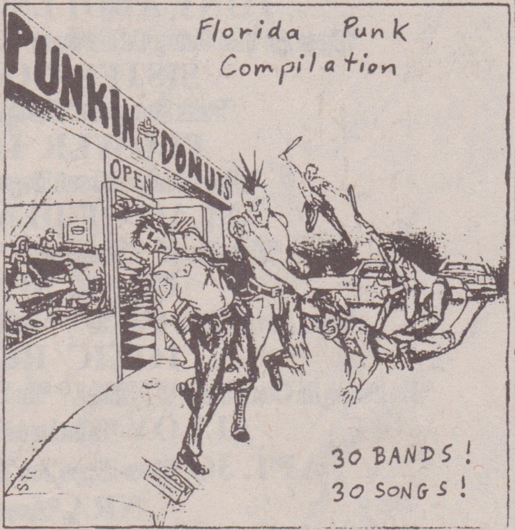

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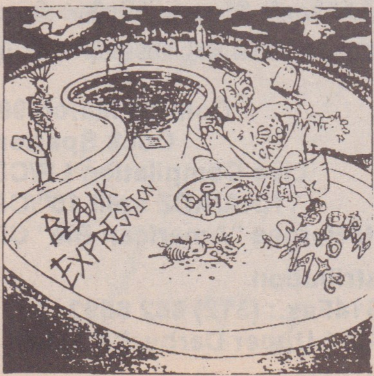

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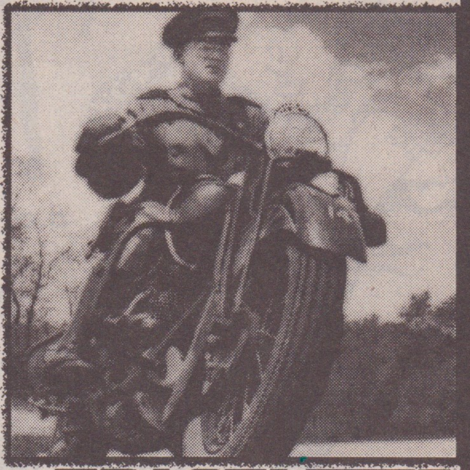

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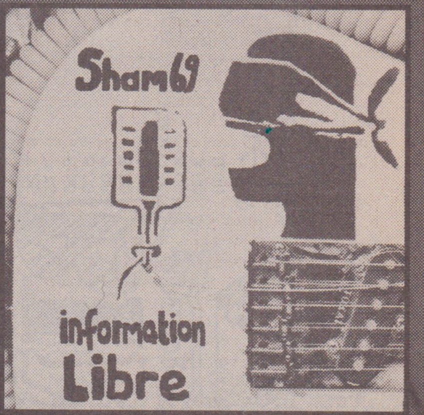

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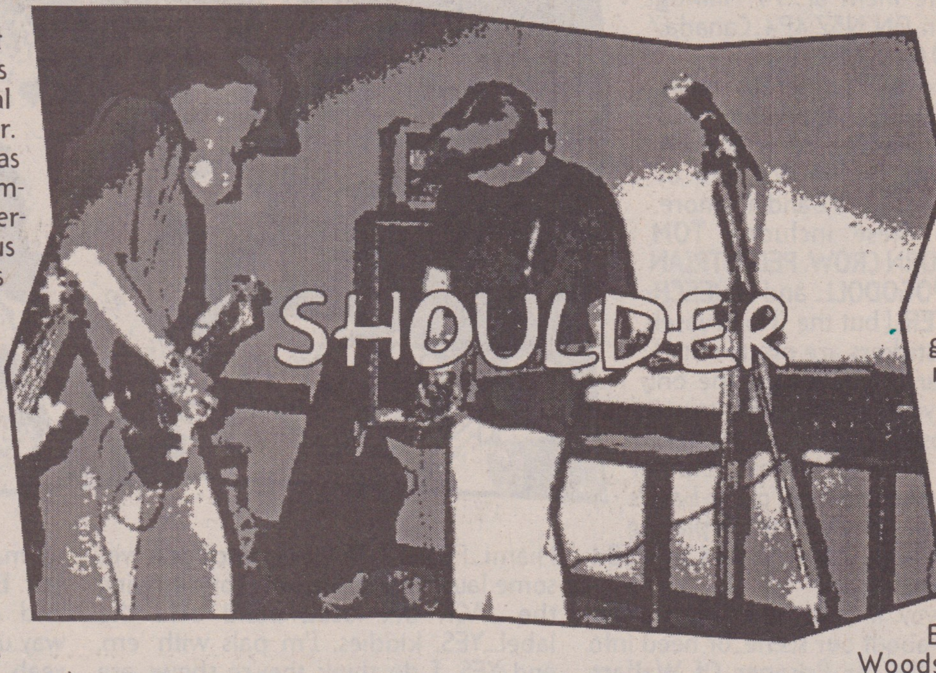
Scene reports

Greetings from London, Ontario, Canada! I've never seen a scene report from London and the surrounding area, so I figured now was as good a time as any. London, situated in southwestern Ontario, is a city of about 330,000 people. For all intents and purposes, London is a typical college town, albeit a little bigger. In general, the London scene has its own definite sound, kinda similar to an Archers Of Loaf/Superchunk style. This is forced upon us time and time again by such bands as FRIZBEE, THE NEW GRAND, SALMON BLASTER, SIFTER, and PROZAC BLUE. Now, let's get away from the formal introductions, and get down to the real business at hand...the punk scene!!!

Ingersoll's **GRAYLINE** have released a new cassette. Entitled "Face Down", this is sure to make ya wanna give 'er til the cows come home (and if you've ever been to Ingersoll, please note that this is a semi-regular occurrance). They play melodic punk rock, much akin to that found in the land of baggy pants and chain wallets. A split 7" with Calgary, Alberta's Showdown 76 is in the works, it's a split label release from Prisoner Of Welfare and D.O.R. Records. For now though, you can get either of their tapes for $5.00 by writing my address, or by phoning or faxing Pete at (519)485-1929. (ask about their home video)

Hometown faves **ROSS DAILY** have been plaYing out a lot lately. They have a split 7" with Iowa's Sockeye out, but rumor has it that they're almost all gone (a second pressing is reportedly in the works). They remind me of a cross between Blanks 77 and The Vindictives. Their singer also does a punk rock show on the çollege radio station, and truly appreciates contributions. You can reach him at... Mike Todd, 25 Stanley St. №5, London, ON Canada/ ph. (519)433-4598.



Local straight edge gurus **AS WE SPEAK** have released a split 7" with Toronto's Ignorance Never Settles. AS WE SPEAK are a fine blend of old and new school hardcore, complete with metally guitars, shouted vocals, and a chunky, rhythmic pace. They've played shows with the likes of Guilt, Enkindel, and Chokehold. Some members of said band have also formed **SHOULDER**, a melodic hardcore band that brings to mind Lifetime and the like. A SHOULDER 12" has been planned for later in the year. You can contact both bands by writing Paul at...30 MacIntosh Ct., London, ON, N6C 6A7, Canada-ph.(519)680-3307

4xOUT have slowed the pace a little, as of late. Band members cite higher learning (school, not the movie!) as the main reason. These guys remind me of The Queers a little bit. You can get their demo by sending $5.00 to Ian...252 Berwick St., Woodstock, ON, N4S 7L7, Canada/ ph.(519)421-2149

BASS BAG haven't played much either lately. They do however, pop up from time to time, much to everyone's surprise. They play 80's influenced punk rock, similar to early Bad Religion, without the harmonies. Never let it be said that they don't enioy mail though, so write them c/o Jamie at... 724 Dundas St. №3, London, ON, N5W 2Z4, Canada/ ph.(519)432-8528

SNEED are a relatively new band containing some ex-ChilderhoseE members. They sound like a riot grrrl band with a serious 70's glam metal feel. They hold the distinct honor of being the only band to drive me out of a show in 1995! They apparently have a CD coming soon, and can be reached at the Ross Daily address.

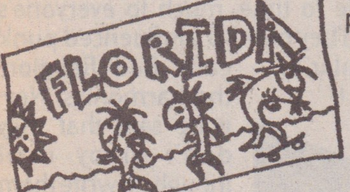
JOE DUMPSTER are another new

band that seems to have gotten a lot of attention lately. They've released a cassette, and just won some free recording time, so another one will probably be out soon. They sound like The Ramones, Nirvana, and Dinosaur Jr., fighting over back issues of Teen Beat. Write them at...94 MIllridge Ct., London, ON, N5Z 4P4, Canada/ ph.(519)649-4886

There are numerous other bands that weren't mentioned due to the fact that I've never actually heard them, or I'm not sure of their existence as a band anymore. Some of these include... **TOM THUMB, TORN CROW, PEDESTRIAN STATUS, POGODOLL**, and **SCREECHING FOSTER** (but the "No Weasels Allowed" stickers are pretty nifty!)

As far as venues go, the only one that you can remotely trust is The Embassy (and that's a matter of opinion). I can sometimes help out with shows, as can most of the bands in this report. If you insist on playing at The Embassy, call (519)434-6604 and ask for Tyson.

Anyway...if you have any further questions about our scene, or need info on **GRAYLINE** or **Prisoner Of Welfare** Records, write me! Woody, 6 Cliftonvale Ave, Main Floor, London, ON, N6J 1J6, Canada/ ph(519)673-6389.



Hoo Boy... winter in South Florida, which MEANS the daily mean temperature average is down to what? like, 70 degrees?!?... actually, lately it's been so cold that I've been given opportunity to wear my rubber underwear a lot.. I mean, like, wearing it out and stuff, just not around my budoir...wah hoah!! Ok, that's, as my pal Henny Youngman sez, "the hook" to this hear bit of writing, so onto the punk rock stuff...

As always, the **STUN GUNS** still obliterate, mutilate, and otherwise pillage and ravage ALL which stands in their way..full tilt a'house rockin' punk rawk! wahooo! Their 7" record "I Can't Believe It's Not Murder" is still available on Starcrunch records, da label run by Chris-who-works-at-Y&t-records-in-

Miami...FOOTNOTE* **Starcrunch** deserves some laud and praise here for dumping the JACK OFF JILL band offa the label...YES, kiddies, I'm pals with 'em, and YES, I do think they're shows are purty entertaining... BUT, they still fit in that gray non-punk zone we call "the South Florida Music Scene" (which basically consists of a buncha sycophantic "hipsters" shmoozing and looking to be the

next big thing...pffftttt...fuck the next big thing, ya know..sheesh).

Anyhow, Starcrunch has been doing some other stuff, record wise, namely a split 7" record with **DAISY CUTTER** (from somewhere else) and **CAVITY** (who I have decided are most like a punk combine gone haywire... like, 'cause it's a huge piece of machinery, it can't go particularily fast, but is still grinds onward, mauling and chewing all that stands in its way..um..get the analogy? I hope?)..oh yeah, CAVITY are also supposed to have some stuff out soon on the reformed Pusmort records..you know... run by that guy who made alla those metallica shirts. Starcrunch also has the 7" record in the works by **LOS CANADIANS** wich will humor-lee-ly be entitled "The Kids Are Alroot, Eh"..oh yeah, LOS CANADIANS are LOS CANADIANS again, this time trading drummer Iggy Scam for former drummer Scott Krack Rock, the name HEY! SCHMECKIE! for the name LOS CANDIANS, and a Daryll Strawberry rookie card for two really cool marbles and a pack of Big League Chew bubble gum. Also Star-

crunch will be releasing an 8 12" box set of my new "project" the **CHUCKLOOSE-BAND** which features me doing over 250 different versions of the Left Bank's "Just Walk Away Renee" and one entire record of just me sleeping... look for that in stores this fall, kids. Oh yeah, despite all the time my other "projects" take up or the time I engage in working on my "performance art" peices. I still play drums in **THE CRUMBS**...we'll have a split 10" record with the aforementioned STUN GUNS on Recess records from California sometime in..uh..the future..We DO have a 10" record of 8 stupid songs, that you can get by sending a human head, to Ft. Lauderdale's **FAROUT RECORDS**, the label run by local go kart champion TIM-FAROUT. TIMFAR OUT, incestous, as it is, also plays his little horn in FAROUT recording artists **AGAINST ALL AUTHORITY**, who play..um..a mixture of punk and ska, but not so much ska that it makes it suck.. knowwhatImena?? AAA (fer short) kingpin, singer, bassplayer, and all around nice guy, Danny lore, sez he's gonna start a record label so he can do more politically-minded punk stuff...Danny sez "we're gonn do a split 7" with THE PIST (from somewhere else)"...um.. oh yeah, and he also said "Merry Christmas, here's some beer", too.

Ok, this is the part where I say something nice about stuff I particulary don't care for..yoo hoo is ok, but watery.. ultra light cigarettes are like smoking rolled up toilet paper, but it's still smoking.. **GUS** play emo-cry-baby-core, but are still D.I.Y. and, therefore, Punk. Oh yeah, **Y&T**, previously mentioned as being where Chris Starcrunch finds gainful employment, and Miami's longest free-standing independent record store, recently hosted a night of re-united punk rock...namely a show featuring the reformed **BROKEN TALENT**, **MORBID OPERA**, and **THE TRASH MONKEYS**, then, all three bands played AGAIN at Churchill's, AND I missed BOTH shows 'cuz I'm dumb as the day is long...ARRGHHHH! I WANNA FUCKIN' DIE!! WAAAHHHHHH!! But, I did get to see the (I believe) one-and-only **PVC** show, a band featuring ex-ROACXH MOTEL guy, Jeff Hodap..ummm.. a strange, yet pleasing musical stew of..umm..will the closest I could come to summing 'em up would be, uh..a mix of X and The Stooges, "Fun House" era, that is if indeed I was forced to sum it all up. I liked it! ooohh! they even had a great quoteable quote: "another evil bastard has control over me...he calls himself my boss but I call him MISERY!"... wowzers...another great show was **PUNKVEMBERFEST** which was 1. 300 punkers 2. many homemade beers 3. fun, and 4. a rotting horse carcass, discarded near the picnic spot to rot...losta fun, well, except for the rotting horse carcass...before I forget, Sir Robert's **KREAMY 'LECTRIC SANTA** are still around...a fixture, if you will...

Iggy Scam reports from his abode on the condemned house boat in the miami bay that he is working on his lexicon of punk, ***Scam***, issue number three... MORE of what Scam is all about..hitchhiking,

scamming, and teenage kicks. Some other good South Florida fanzines are ***Zooty!***, a photocopied bit of nonsense put out by a boy who I predict will be South Florida's next great punk writer, the fabulous Robbie Wah, and ***Rational Inquirer***, a South-Florida-kinda-version of what yer holding in yer grubby mits right now...WAIT!! did I mention **THE BELTONES**??!? Darn me to heck!! well, THE BELTONES are "bad" Billy Mcfadden's band..smokin' Stiff-Little-Fingers-type driven punk rock who even have a song that brings me to tears, which ain't easy 'cuz, like, ya know, I got a heart of stone...

ANYHOO, "The Place" for all-ages punk rock shows has to be **Cheers**, a bar that during the week is..um..lesbian, latin, disco, etc., etc..BUT on Thursday nights, Sunday afternoons, and other selected days throughout the year becomes an all-ages punker's club.. PLUSSES: shows are not more than 5 bucks, you can walk to get cheap pizza and Cuban coffee, and the bartenders are sweet as sugar.. MINUSES: they don't give out free beer.

Lessee.. other punk stuff.. oh yeah, the **Danny Jessup Show** is a local talk show on Miaimi cable access, hosted by one Danny Jessup, who can be seen most night at Churchill's, drinkin' Bass ale and wearin' a leather jacket...Danny Jessup lets punk bands play and be interviewed on the show.. Danny Jessup is a sweetheart..one time I went to a party and Danny Jessup showed up, so I knew I was at THE place to be..Danny Jessup, Danny Jessup, etc. etc... And in closing, I seem to get a lot of people goin' "hey Chuck Loose, mention my band, 'zine, houseplants, haircut, boyfriend/girlfriend, etc. etc. in your writing..sooo... I've taken to charging a ten dollar "I'll mention you fee"...uh..I kinda already spent the money on choclates so here's THE LIST: harrummph...**THE SHRUNKEN HEADS** are a buncha teenage kids in a punk rock bands whose big musical inspiration is..get this..the Velvet Underground..wow! **DISCOUNT** are from Vero, which, if ya stretch it, is still South Florida, I guess..they seem to be, uh..kinda like Crimpshrine with a girl singer...**The BONEHEADS** are from West Palm Beach, somewhere, and **THE NOSEPICKERS** are from Jupiter... **DONUT RUN** play placid pop and are from Ft. Looderdale...**MILKSHED** are from Miami and fit, catagorically, in with DONUTRUN.. **CAUGHTINSIDE** and **NOHBUJEST** are two bands from Miami who seem to be indicative of 90's punk...urgh! **HUDSON** are still around...**THE MU-TANTS** used to be the HAPPY ACCIDENTS, but now they're different...**SPUNK** is, get this, a Sex Pistols tribute band!! ha ha ha ha!! omigod!! a Sex Pistols tribute band?? Jesus Christ, isn't that what Grateful Dead and Kiss fans do, waste time being in tribute bands, I mean? sheesh...well, anyway, if ya didn't see it mentioned here, it ain't true...as always, I am Ft. Lauderdale-know-it-all and king of wilton manors, CHUCKLOOSE p.o. Box 4453 Ft. Lauderdale, FL 33338-4453

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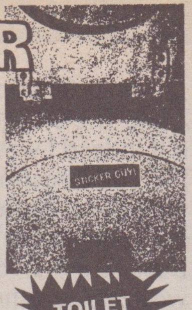

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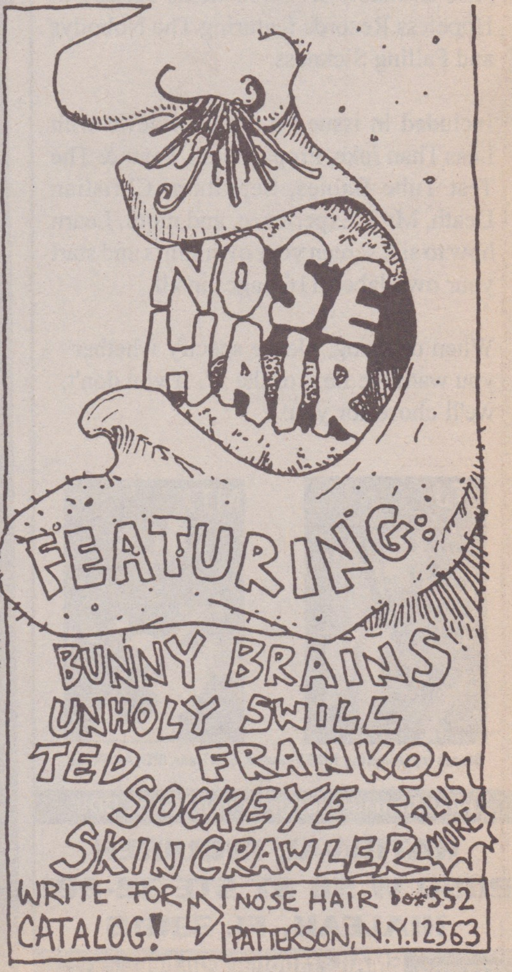

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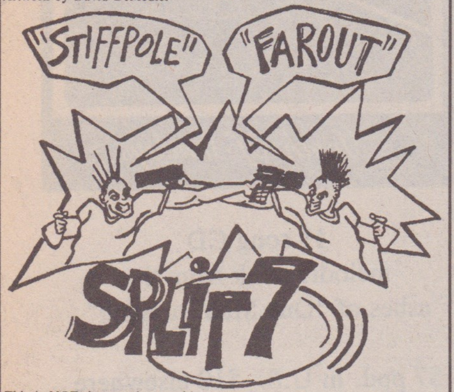

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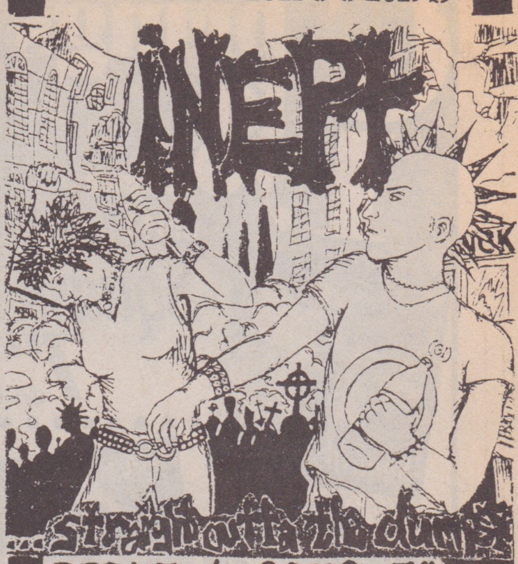

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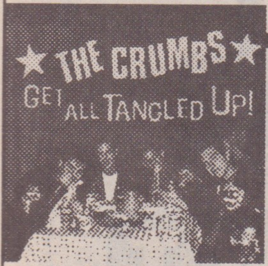

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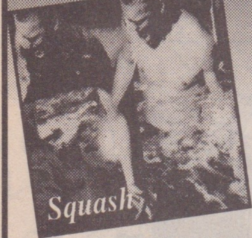

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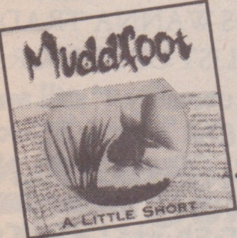

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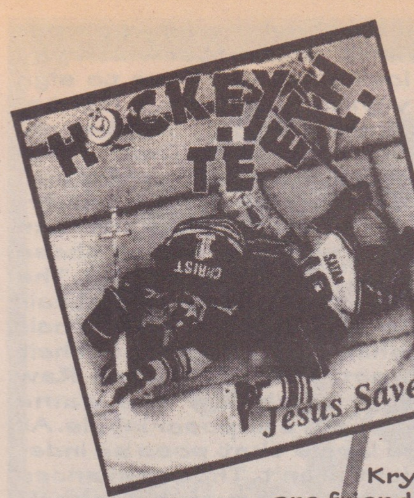


This is a five piece from Toronto who have been together for about three years. In this time they have released a demo, a four song 7", a brand spanking new CD and appeared on many compilations. If you ever have a chance to see Hockey Teeth do go! The band has endless energy, and is guaranteed to entertain even the most finicky of punks. This interview was done June '95. Present for this were Dan - guitar, Krystyne - bass, and Rob - drums. (Mark - vocals and Chris - guitar were unable to be there but are equally witty and intelligent). Interview done by George.

MRR: Is this the original line up?

Dan: More or less.

MRR: Where do you think the Toronto scene is at right now?

Rob: Not enough bands.

Krystyne: We're the only band. We play all the time. No... we're not the only one.

Dan: There's a whole bunch of bands, but it seems like everyone plays to the friends.

MRR: Yeah, that's what I was going to ask. Do you think that Toronto is really cliquish?

Krystyne: Yes extremely. The only people who will come who aren't involved are friends and people from work or something.

Dan: It's not absolutely horrible or anything. It could be a lot better than it is.

Krystyne: Except for when you offer a free 7" or something, then everybody comes out. We know that.

MRR: Was that your best show ever? Not musically, but as far as...

Rob: Draw wise in Toronto, it was.

MRR: That was a crazy show.

Krystyne: The Queers too. That was nuts at Sneaky Dees (Toronto bar recently turned into a dance club).

MRR: Where do you think Hockey Teeth fits into the grand scheme of things. You're obviously in the upper echelon of groups in Toronto.

Dan: I don't like that though.

Krystyne: Actually the only reason why we're on the upper echelon thing is because there's only like five or four bands.

Dan: It's the cliques and stuff.

Rob: Plus there's a lot of bands who don't actually do any work. They expect everyone to do things for them, and they don't do shit.

Dan: Like when we have a show coming up I'll go out and poster for six months straight, while these guys just sit around. (laughter)

Rob: What a laugh. Our record release also had a good bill. Armed And Hammered draw, and Breach also work. There were ads in Exclaim, which is a free rag. We also put up a thousand posters. I mean a lot of bands will put up one poster and think that's enough.

Krystyne: We've done two benefits I think to this date. An ARA benefit which was great, a lot of people showed up. And we did a Humane Society where we were headlining. Who else played? Oh, Mr Nobody and some other bands that don't play as much. There were a lot of people there. So if you do it for a good cause people show.

MRR: So do you think most of the bands and the fans are apathetic? Almost like spoiled brats?

Rob: That's the impression people get. I don't think it's true. It's more laziness. People generally do not go out. You'll get those who'll drop fifty bucks at the Bistro or Sneaky's, and especially at Sneaky's, they won't walk upstairs. That's sheer laziness. People will do what they want. They're stuck in a routine.

Krystyne: Most bands are comprised of younger kids. But that's no excuse. People work and have things to do. But we're 27, and we still do a lot. It's not really an excuse.

MRR: You said you did a benefit for ARA. How do you feel about the possible neo-nazi activities around Toronto lately. Do you believe that kind of direct action is the answer for racial difficulties?

Krystyne: I shouldn't even answer this one. It could be a whole tape's worth.

Rob: I don't. It depends on the way you view things. Personally, I don't think bombing a guys house is.... It's a critical support. The ARA go out in the street, and face to face they confront Nazi's. Everyone else just writes letters to parliament. That's direct action. Bombing and stuff like that is usually one person action by themselves.

Dan: With all the organizations like the Heritage Front and stuff, you have a lot of big suits which have money unfortunately. They can do

all this stuff through the courts. Everyone else wants to get them through the courts too. But there are still a bunch of white power young, you know fuckin' crazy little kids running around beating people up and stuff. You've got to kind of deal with that the way they deal with it. People say it's the same thing, but it really depends on the situation I guess.

Rob: Or it's self defense. If nazi's are marching through your street. Going out and kicking the shit out of them is not an attack. It's you defending your neighborhood.

Dan: They're in your hood man.

Krystyne: Unfortunately all this shit is caused by ignorance. It shouldn't be the ARA just doing things. It should be everybody. But unfortunately people are too lazy and too ignorant to do anything.

Dan: That's true. It turns into you have to have direct action.

Krystyne: Yeah, say there's a guy beating up his girlfriend on the corner or a busy street. People just walk right on by. Same deal.

MRR: People are too scared to get involved though.

Krystyne: Exactly. But there is power in numbers

Dan: Strength sounds cooler.

MRR: This one's for you Krystyne. Have you ever encountered obvious harassment while you've been a member of this band, in clubs and stuff?

Rob: Other than from band members?

Krystyne: Oh, no mentioning any names. At a show in St. Catharines one ex-staff member of Exclaim, in a drunken state - this happens all the time - comes up to me and says "If you don't sleep with me your bands' going to get a bad review." And he was absolutely serious.

Dan: So what could she do....

Krystyne: So what could I do, I had to do it. Nah. Nah. So I just kind of avoided him. Stuff like that....People saying "Oh wow, you're a girl. What do you play - tambourine?" It's no. "Then you're the singer right, cowbell?" No, no. "What do you do? I play bass." "You do??"

Rob: All by yourself?

Krystyne: People can't understand it. Sometimes I feel like a novelty. But now that I've kind of established myself as, oh I can play. Yeah not great, but I can play. Other than that, nah. Just the standard guy comments - show us your tits. And that's usually from Mark.

MRR: So do you have intentions just to keep on going like this? What if the CD comes out and does really well?

Dan: Well I want to keep the band the same as it is no matter how the CD does. If it ever started demanding more out of any of us I don't think we could do it. Like we enjoy playing what we're playing. None of us want to do it as a career. Not that we could. But you know what I mean. We're putting enough time into it now.

Krystyne: It's a hobby.

Dan: Well, we could put maybe a little more time into it.

Krystyne: It's like a serious hobby.

Dan: No one wants us to become anything big - like fuck we just have fun. Just getting up there and doing it, and getting tomatoes thrown at us or something.

MRR: Cool. Any final thoughts. Say something witty.

Dan and Rob: Ah, ah...

Krystyne: Ah - well as a final thought don't let a band get too business like or else you fight a lot and it sucks.

MRR: What happens say it comes to a point where, say A&M Canada or something, wanted to sign you and offered you a whole boat load of money to not change your music. You can do the same thing you've been doing the whole time?

Rob: That's what they keep saying to all those stupid bands who sign to Raw Energy, because Raw Energy - I can't believe MRR still carries their ads because they're such a corporate label - no matter which way you look at it you have to sign away your publishing rights, which are the only rights you own as an artist. That's how they screwed all those Motown altists years ago. They're all dying penniless in the last ten years or so. They had all these big hits or whatever, like The Pips, and they never kept their rights. They signed away their publishing rights as part of their contract. And A&M, and Raw Energy which are the same thing, they're all poser labels. All these labels that pose as independent aren't. Those advances aren't. You pay everything back.

MRR: Do you have less respect for bands like All?

Rob: I have no respect for bands that are on major labels.

Krystyne: None whatsoever. And that sucks. The way we want to be is an independent alternative hardcore hobby band. And the only way we're going to do that is if we don't do what every other independent alternative hardcore band is doing, and sign. ~

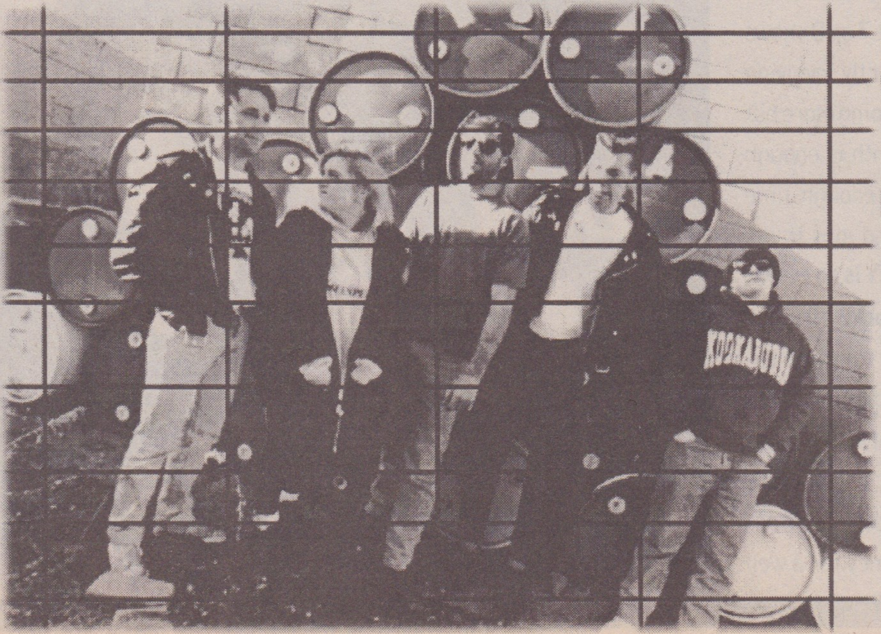
Rob: Plus there's more money in independent labels anyway. Michael Jackson gets like 3%. We're getting ten. You know what I mean.

MRR: And where as on a major label they'll go and push your record for like two weeks or whatever, and if it doesn't fly you're finished. And on an indie that record could make or break the label, and they'll push it for a year.

Dan: I think the best way for a band to obtain any kind of popularity or success is to get out there and play as much as you can. Which is what we don't do. We don't play out of town that much. Any band that has been touring for a long time and blah blah blah, and they're not lying about shit saying, oh you know stick it to the man blah blah. If a band does get signed, I have no problem with that, that's good for them if that's what they want. As long as they're not going back on what they said before. With us, well we all kind of think the same way more or less. Oh there's a couple

who'd like to get on a bigger label.
Krystyne: But, I think that's just for financial difficulties, because we're not rich.
Dan: We pretty much pay to play.
Krystyne: Yeah that's true. We don't make much. It's a hobby. The only way we're gonna enjoy what we do is if we work hard to do it, and appreciate it. Not have someone do it for us. We like to play, even if it is just to our friends. Who cares, I don't care.
MRR: What do you think is going to happen when the industry is done whoring punk rock? Where are all those bands going to go? Can they come back to the way it was before and play clubs and everything else?
Krystyne: It'll never be the same.
Dan: I don't think I'd go see a lot of those bands that have kind of taken the big step. It would be hard to support that when they come back and they're just doing everything different than they said before.
MRR: What about Epitaph? That's not really a major label, but what happens when your label gets that big? Do you throw in the towel?
Rob: There's nothing wrong with being popular. It's not Epitaphs' fault that all these kids love Offspring.
MRR: Well a band like Operation Ivy bailed at the height of their popularity.
Rob: Yeah, but the same guys who made most of the decision in that band are still running around playing Rancid rock star. Now they're like a punk rock song and dance review. Like I like them, but their music is as standard as it gets. They just take every single formula that's successful.
Krystyne: That's the thing. It's not just the music. You know a good example is Bad Religion. They came here and played the Rivoli. They came out all sweaty and wearing, you know, standard clothes, who cares. And now you'd go see them at the Concert Hall and Greg Graffin is wearing a polo shirt. I know that's the last time I saw them. I like the music, but I wouldn't go see them because I'm not going to pay twenty-five bucks to go see a band that...
MRR: Two years ago you saw for five or six bucks.
Krystyne: They were doing the same thing we're doing now. We know what's in it for us, and they did too, obviously, back then. But now when it comes to a thing of getting paid well,
MRR: Does it bother you to see all these kids all mohawked and everything, but you never ever see them at a show?
Dan: Well, I know me and Krystyne, because we grew up together and stuff, one of the biggest things for me getting into this was that people would look at me and it was like, what are you? You look like an ugly piece of shit. And I say, hey listen to my music, and they'd run away and stuff. Then alternative music was like Neil Young or something. It's not alternative.
Krystyne: I mean I like a lot of crappy raunchy shit. People would ask me what I listen to and I'd tell them. No one could believe it. It's like, oh my god you don't look like it. It's the same thing when I tell them what I do for a living. Then it becomes a novelty again. Especially with people who dress that way. The punk whole subculture is like a group who enjoy the same things. But when it comes to a fashion thing, it's like you can't like punk unless you look punk. It becomes the same thing they're trying to fight. Oh we're individuals, we're different, we're going to dress the way we want. But here's buddy "I like hard rock I have to get a mohawk." Or "I like Green Day now I need green hair." or something.
Dan: All these bands that have been together for a long time, that are still trying really hard to do it and stuff. It really has to piss them off a lot more because they have been working so hard at building a scene, and then you've got all these kids and stuff. There's nothing terribly wrong with it, but it just takes away from all of that they do. It makes it too easy. It makes everyone a consumer.
Rob: I'd rather see some Green Day poser kids than a bunch of dirty disgusting hippies. I'm not into that alternative thing where you start to have long dirty hair and stupid beards and stuff. I'd rather not see hippies.
Krystyne: Come and see us if you want, that's cool. And if you don't who cares.
Rob: Just don't wear that hippie perfume shit.
Krystyne: That's the thing. I've had a lot of fun playing to twenty people. Not just because they're our friends. It's like a party in a bar. It's really cool. I don't like bands that do work hard to get to the top and it's money money money, and everything. We need money too, but we're willing to pay ourselves. We aren't going to charge fifteen bucks at the door so we can make a profit, or so we can buy some beers. That's not the way to go about it. That's not what we stand for. Music is for entertainment, and that's exactly what it should be, and not for business.

Since this interview, Hockey Teeth have gone through a few changes. Mark and Leanne had a beautiful baby girl this fall, congratulations to all three of them. Dan Farr has left the band to persue a solo career. He has been replaced by Stevie Loogan. The couple of shows they have done together were great, Stevie fits in quite well. In early fall Rob cleaned up his room, which was a welcome relief to all. Chris has recently become engaged to lovely girlfriend Khaley (I hope I spelt that right). And Krystyne is still Krystyne. To reach Hockey Teeth write to: Outcast Records/ 689 Queen St. West, P.O. Box 178/ Toronto, Ontario/ M6J1E6/ Canada, or you can email George at: ghmarsha @learn.sen eca. on.ca



On my recent vacation to jolly England I met up with these dudes quite by chance at one of their shows, and blow me down they were twice as punk as all this west coast crap, so I just had to interview them at great personal cost it must be said! I woke up in a barn with severe memory loss, but fortunately my tape recorder was still at hand! The Surfin' Turnips and their "Rampant Sausage Records" label have been one of the main organizers of the Bristol DIY scene bringing in a range of UK punk/hardcore bands to the city for well attended shows. They are one of the most exciting and energetic bands I've seen recently with their surfed out Oi! stomp. I met up with them the day after a gig in the mysterious farmhouse pub in Chipping Sodbury, Bristol, West Country UK. The band members present were Tom Tenich (bass), Titch Wilson (gits), Matt Kebab (drums) and Jamer MC Cunt (vox). It's cider.

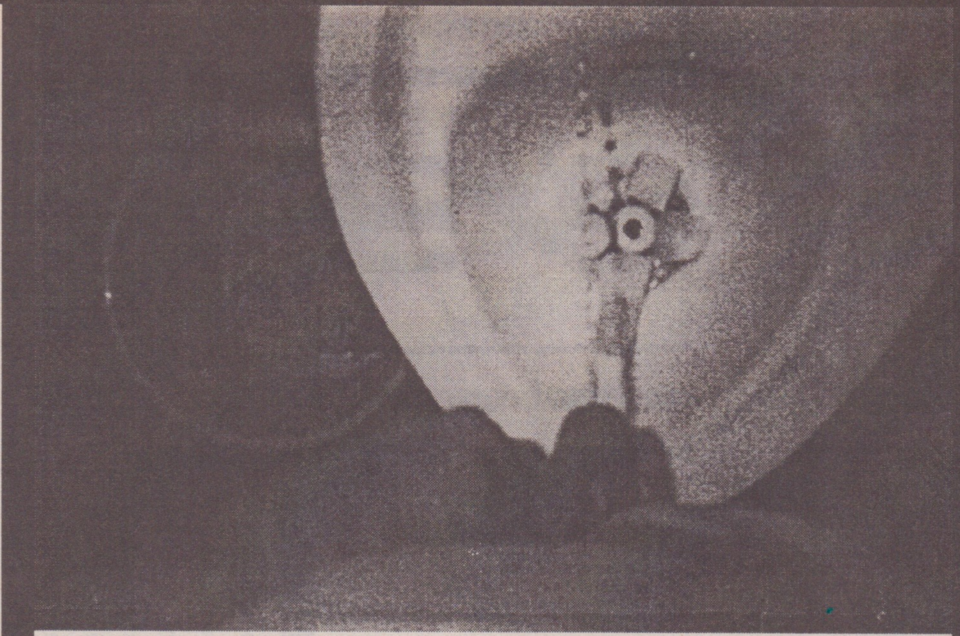
Interview by Dillan GG Greyson.

MRR: So you put on lozads of DIY shows with other UK bands. Tit: Well we have only started that this last year, we've done about 7 or 8 shows so far, not always directly involving our band, we are in to doing more but about one show a month is enough for now, there is not enough time what with the band and jobs to do. **MRR: So do you feel DIY is an essential element of punk rock?** Tit: It is, but there is still a use for more established punk rock promoters, I see nothing wrong with that as long as its done with a bit of tact, I reckon the underground Bristol scene could not afford to front the money for a well known US Band, bigger events are a good opportunity to communicated with others, to spread the word. Tom: Aah, even though we're interested in the UK scene, there is just so much shit we never get to hear of until it's too lake, like afterwards, which is a real fucker. Jam: Yeah, it's a fuckin' nightmare getting to hear about stuff in the UK. There's nothing like MRR to pull strings together. Tom: The national music press is so fucked no one wants to fuckin' touch it. **MRR: So do you think that the British press is stacked against the punk thing?** Tom: Yeah, foreign magazines seem to give a lot more exposure to punk, in Europe and the US. But here its really underground. Jam: The fuckers such as N.M.E. put on an act of being so pro indie and alternative, but all they like is them mod bollocks, they all go through the deal of getting a manager, getting press and getting signed to some scam of a subsidiary pretending to be an indie label, they use this to define what the UK public think as alternative to suffocate the underground. Tom: They will only accept you if you go down the route of signing to a manager, it's the music bis protecting their own kind, it's just like the belching seventies. Mat: Fuck that we'll never have management, there all cunts, fuck them. Tit: Fuck yes, the cunts N.M.E and Melody Maker are not only in the same fucking building, they are both owned by the same fuckin' mechanism, blinking E.M.I. And only fools help them, they are not only responsible for suppressing punk but are involved in whale eating, nuclear

TURNIPS

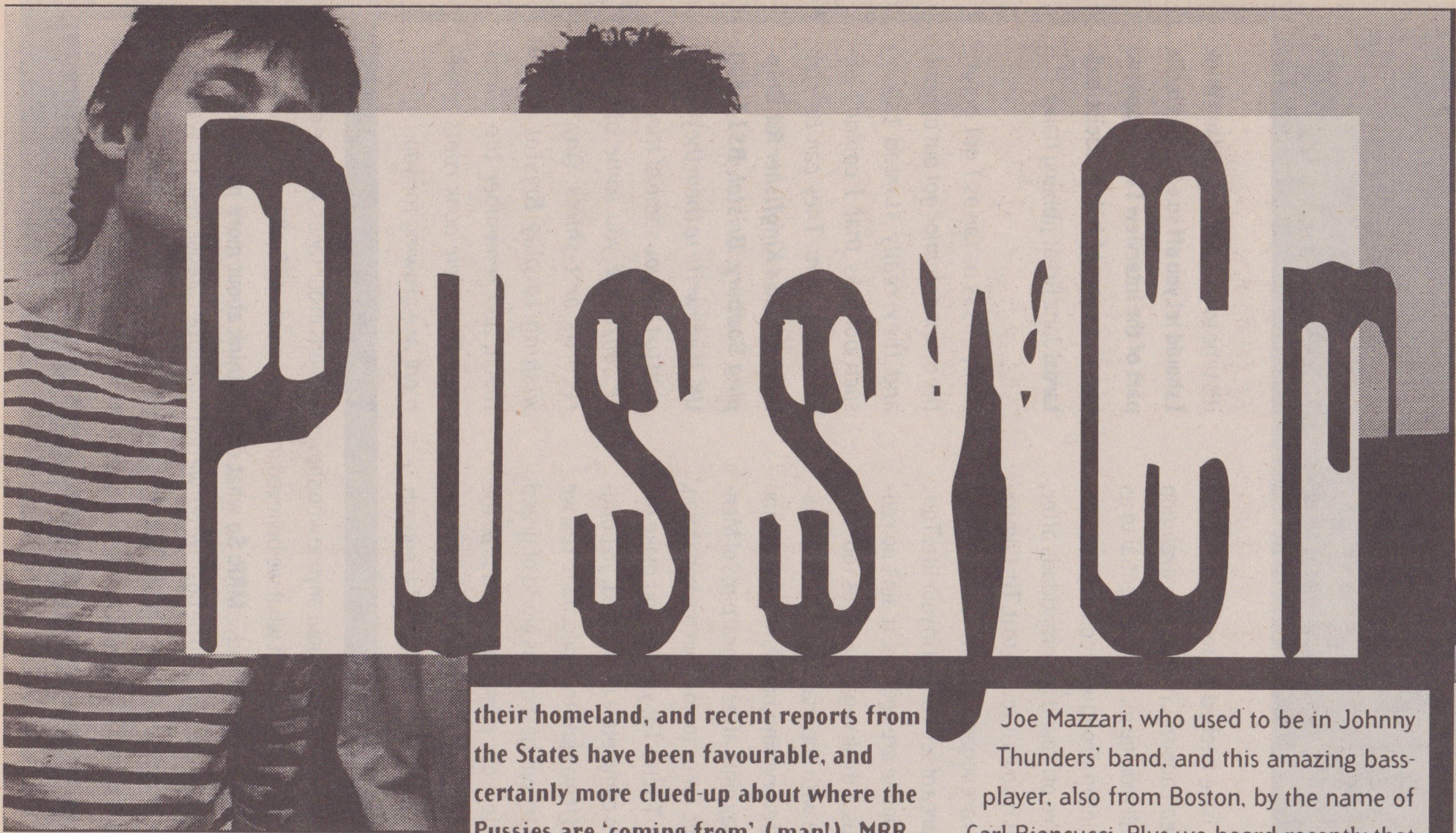
SURFIN

testing, seal clubbing, inventing the AIDS virus, and worst of all, the perpetuating of the Top of the Pops. **MRR: About the Turnips, is the surf punk thing important to you?** Tit: No not really, I like stuff like the Ramones, the Queers, and Born Against, but it's not that intentional it's just what we do. Tom: Well some of our songs are about the beach and stuff, but it's getting less that way-it's more of a piss take of macho surf culture. Jam: I like a lot of Oi! Tom: I dig that lo-fi instrumental stuff, but we ain't no flippin' Ted band, we feel we have more in common with Citizen's Arrest than the Monomen for Pete's sake. **MRR: So are your songs about personal experiences?** Tit: No we've never been anywhere near a beach for fuck's sake! Jam: It's just not all complete bollocks mind, it ain't just escapism, it's a cunning attack on the pop culture we find ourselves trapped within like. **MRR: Why don't you do more direct political songs?** Jam: Direct political statements in music are generally bollocks, it just seems like preaching to the converted, it's been done before, it was all well and good till those bands like Discharge started growing their hair and doing five minute solos, fuck that hippy shit, people that listen to us have usually heard those token statements from all the other bands out there. Tom: There is a need to be politically aware and support non profit, direct action, etc. But You've got to draw the line between hype and reality. I always feel suspicious about anyone who shoves opinions in our faces. Anyone can feed you cowshit for ego fodder. Tit: Besides, if we opened our mouths about what we believed in around chipping Sodbury it wouldn't be long before the football hooligans stomp us, not that they don't already. **MRR: So what do you think about more politically overt movements such as crusty and straight edge?** Tom: Well I think its good to be positive but we don't like to be categorized. Tit: Well we've given up smoking, drugs, and drink, well apart from the olde cider, which is kind of cultural. Tom: It's real essential to the Turnip spirit, yozelling galore! **MRR: Is this part of the cider punk phenomenon?** Jam: Nay, we live in the center of the cider country, some of the upper crusties have latched on to it, but they're not the real caboozel, it's a regional religion that we all indulge in, it's as essential to us as speaking in strong west country accents. Mat: We're off round me granddads after, he makes his own if your in to it. Tit: Like me and Matt are vegan, I think it's important to have an area of self control in your life. Tom: Me and Jamie are veggies, it ain't no religion to us, I think veganism goes too far. I disagree with the mass slaughter of animals and everything, but it's not unknown on a Saturday night after several pints of Mendip magic for us to go down the kebab van, now is it Titch? Tit: yes but you make me when I'm completely cunt faced, you buggers, and it was just the once. Jam: Yes, we can only try our best in this world of greed as conscientious punk rockers, but at the end of the day you can't suppress human nature. Tit: I think this has gone far enough, it's time to go. **MRR: Hey, I don't think I should let you off so easy, this is the part of the interview I was supposed to accuse you of being fascist bastards!** Jam: Great jibbling flaps!



Well, this is as far as I got before the drunken humor got out of hand, and they really started talking such bollocks that I couldn't understand them. They can be contacted at ***164 Kingfisher Rd, Chipping Sodbury, Bristol, BS17 6JQ. UK.*** *If you write to them they will be glad to tape you some of their stuff or sell/trade you some of their records or t-shirts. Any bands wishing to play Bristol get in touch, and remember the Turnip crew and their punk roots movement are growing for you.*

Pussy Crush



Interview by Sally Caputo.

Pussy Crush are one of Englands' best practitioners of genuine punk rock, mining a totally different seam to the likes of yer 'ardcore chaps like Snuff & China Drum, instead plundering from, and even improving on the "real thing" circa '77/78. Formed a couple of years back by Kags & Pilly (actually husband & wife), their first 7" was recorded just by the pair of them. In what has been a whirlwind year, The Pussies recruited a couple of like-minded souls, released another 7", recorded a John Peel Session for national radio (recently repeated!). Their debut LP caused a bit of stir in their homeland, and recent reports from the States have been favourable, and certainly more clued-up about where the Pussies are 'coming from' (man!). MRR met up with Kags & Pilly at their apartment, on Englands south coast (Brighton).

MRR: Hi, wanna introduce yourselves? Pilly: Hello, I'm Pilly, I play drums & occasionally, to satisfy my huge ego, play guitar .I used to play guitar full-time but I prefer gettin no attention, credit or fun! Kags: I'm Kags, I sing and wear dinner jackets (?!) **MRR: So who else is in the band?** Kags: We recently parted ways with Andy Montana & Dom - Pilly & me had a bit of a matrimonial bust-up, which the other two couldn't really handle, so we cast our nets further afield to the USA, where we met up with Joe Mazzari, who used to be in Johnny Thunders' band, and this amazing bass-player, also from Boston, by the name of Carl Biancucci. Plus we heard recently that Andy & Dom went to a Paul Weller show, so they would have been sacked for that!!!!!! Pilly: Yeah, Joe & Carl have exactly the right 'vibes' for us - commitment & a desire to do it 'right'. **MRR: There have been lots of comparisons between Pussy Crush and for one, early Blondie, and also the Rezillos & Ramones.Is this intentional?** Pilly: Well, I can speak up for Kags here, in that she has never sat down & listened to a Blondie album and thought "Hey I want to sing like her........" Kags: Definitely not! I DO like Blondie I guess, but .... Pilly is the 1977 Punk Rock ghetto king - I'm the one who listens to current bands like the Humpers etc, so any of the 70s comparisons SHOULD come from him, but he doesn't even, in fact CAN'T even sing, so I don't get it. After all, Debbie Harry was American, I'm British and I definitely don't put on an American accent, so .... search me! The only way I see any kind of Rezillos thing is that my family is Scottish, but that's way tenuous for me! MRR: You recently covered a Queers tune ("Teenage Bonehead") .. and a great version it is too .... I heard that Pilly has some kind of connection with the Queers? Pilly: Err, yeah I know 'em, and I played guitar with

'em for one gig last year here in the UK. I still have Joe Kings' guitar, but that's another story .... great band. I love 'em. Don't buy shares in their Travel Agent though! **MRR: Que?** Pilly: Private joke... next question! **MRR: How do you feel about the British music press?** Kags: In an ideal world, the NME & Melody Maker wouldn't exist .... and as far as they are concerned, WE don't exist! Pilly: Yeah, apart from a few 7" reviews, we got very little. We don't have a manager, we don't employ pluggers, but I guess we can hold our heads high and state that we didn't sink to those kind of depths just to get coverage ..... Kags: It really sucks the way some band who hasn't even gigged or released a record can get on the front cover, get hyped to the bollocks (?!) for like 3 months .... yeah, we're talking Menswear here! .... and then the backlash starts and the band sink into oblivion.

albeit where they should have stayed in the first place! **MRR: I notice a lot of American reviewers lump you in with Elastica ..... does that hurt?** Pilly: It does in that Elastica have a much more sanitised "Pop" sound, whereas we ...... I guess if we are the Sex Pistols, Elastica are Martha & The Muffins, albeit "shifting units" like bad 'uns! Kags: Yeah, but it makes a pleasant change from being lumped in with Riot Grrrl, which is what we got in the UK when we started... Pilly: That was only 'cos you had tits! Kags: Had? Past tense? Pilly: You know what I mean ...... that & we couldn't play that well. **MRR: Do I detect some anti-Riot Grrrl feelings here?** Pilly: Not exactly anti - more just, well who cares? It seemed a reasonably good idea until they started Nazi-ising it by making the audiences ALL girl, y'know, like ALL men are bastards. Plus, I never trust anything initiated by Trust Fund kids .... the kind of people who never got any attention at home and just to want to shock Mummy and Daddy before they

PUSSY CRUSH

inherit and take up that nice suburban home in the Stockbroker belt...... Kags: And with us, when we started, if things started sloppy, it was because we weren't proficient, not because we didn't want to be good at what we do! **MRR: Okay, to lighten up a bit ..... who are your favourite bands?** Kags: Of the moment, I guess the Humpers, Nomads, THE Queers .... of all time I plump for the Hollywood Brats & the Heartbreakers... Pilly: All of the above, plus the Riverdales, Jeff Dahl, NY Loose, plus the Buzzcocks, Motorhead (I actually spent 10 days on tour with M'head back in 1980!), Gen X, Saints, & the Nº1 band of all time, The Ramones. **MRR: Hmm, interesting ...... no current UK bands figure there? What gives?** Pilly: Well, there aren't really any UK bands who play the kind of stuff we like. Most people in Brighton and London associate 'Punk' with 'Mohawk', and for us all that oi stuff has no real attraction, either that or the 'big boys in baggy shorts' brigade, or 'hardcore' thing .... Kags: No, we don't like that either...... Pilly: So I guess we don't like anyone else in the UK apart from us! Err, apart from the Campus Tramps of course, and the whizzingest rock-a-billy band in Newcastle, The Melon Farmers! **So with Pussy Crush becoming ever more addled** (I should mention that they can drink Red Wine like you and I drink water) now was a good time to leave. Check out their cool releases, believe me, you'll thank me for it!. They are NOT your average whiney UK 'indie' band. Pussy Crush are unique in their should-be-fucking-massive approach to the Punk Rock beast. **Discography**: Get A Life EP (Ladida 1993), Kill You EP (Ladida 1994), Tormenting The Emotionally Frail LP/CD (Ladida 1994), Tormenting The Emotionally Frail (Ladida USA 1995). **Contact Pussy Crush at: Flat 1, 9 Cromwell Rd, Hove, E. Sussex BN3 3EA, England.**

Cro-Mags

THE BETRAYAL OF BLOODCLOT

The Cro-Mags were one of the most influential hardcore bands coming out of the New York scene in the early 1980's. The music was driving and intense, as were the people who went to see them. It was a violent time and a violent scene. They punctuated the us against them mentality of the day, where the unity of the scene and the bonds of friendships were what would get us through the bleak Reagan era. They were also they first band to speak about spiritual themes (Krishna Consciousness), save the Bad Brains- a major influence of the lyrical and stage performances of the Cro-Mags.

The following story borders on the absurd. The day after St. Patrick's Day, 1995, John "Bloodclot" Joseph, the singer, was turned into the police by his fellow bandmates, Harley Flannagan and Parris Mitchell Mayhew. His crime? He had been AWOL from the US military for fifteen years. For the first time, John Joseph talks openly about the fall of the Cro-Mags, and the pain of betrayal. Interview by Sarah Zimmerman.

My name is John Joseph. Some people call me "Bloodclot". I met Harley when I was actually in the military, and his band [the Stimulators] came and played down in Washington, DC, with the Bad Brains. DC was really happening at that time and I was stationed in Norfolk, so I would go to all the gigs up there. I actually went AWOL about four or five months later. I came up to New York and ran into the Bad Brains and stayed with them. I ran into Harley and we just became really good friends and hung out like every day. He was real young but he was telling me that he was starting the Cro-Mags. So the first Cro-Mag lineup was actually Harley Flanagan, Dave Hahn (who is now deceased- he died of AIDS), and Dave Stein was the guitar player, and I was singing. But the band never really took off. I think that was near the end of 1980.

I was working with the Bad Brains as their roadie, near the end of 80-'81, for probably a year. Then I formed this band, Bloodclot, which was all the Bad Brains roadies. When I came off that tour, in about 1982, I went and lived in a Hare Krishna temple in Hawaii. And by the time I came back to New York, we were getting together the Cro-Mag lineup that most people were familiar with- Mackie on drums, myself singing, Parris Mitchell Mayhew playing guitar, and Harley playing bass. [This started] around 1983, or something like that. They had someone [else] singing with them [originally], but he couldn't even remember the lyrics on stage; half the songs didn't have any lyrics written for them. I had to audition, so it was myself and Roger from Agnostic Front both auditioning for the spot. That's when I helped pay for the first Cro-Mag demo tape, and made sure we rehearsed all the time. I was taking the band seriously. "Age of Quarrel" [was the first album]. I mean, we did the demo tape, but it was mostly the same songs. I think it could have been good, but the problem was that our manager, Chris Williamson, arranged everything so that he made all the money off of it. And even to this day, I've never received a dime off of a royalty check! It was [recorded in] like '86 or something.

[At that time, Harley and my friendship] was great! I mean, we hung out; we were like brothers. We did everything together. He was a good friend, but once the band started getting some popularity, I began to notice things changing in his attitude. I'd say after "Age of Quarrel" had been out it all went right to his head. When "Best Wishes" was recorded, they thought they were rock icons or something. Some of those lyrics were already written from the old singer. I did write some of the stuff on there. Like "World Peace" was partially written, "Don't Tread on Me" was partially written, and I think that was about it. "We Gotta Know", I wrote completely. "It's the Limit", "Life on My Own" had bits and pieces.

So what happened was we were on tour, and at the end of the tour, Harley Flanagan, and another member of the band, Doug Holland, were wrestling with the manager and stole his wallet filled with the band's pay. It was one of

the first tours that we did together where it was a really good tour. At that time, the manager was trying to get me out of the band because I had detected certain things that he was doing like forging our signatures on merchandising deals, and I said to him that I was getting rid of him. So he manipulated the rest of the band, "Let's let Harley sing..." and this and that. He knew exactly how to play on their egos, and that was their weak points, especially Harley and Parris. Petey Hines, who's now in Handsome, was in the bathroom taking a shit while Harley and Doug walked in, and he overheard the whole conversation. And he will bear witness to this. They said, "Yo, that's the entire tour money for the band; those guys ain't gonna get no money!" and Harley was like, "Fuck those motherfuckers!". So I didn't know. Now when we're on the bus coming back to the airport, Petey tells me, "Yo, I got news for you! Harley was down with it!". I hear this after Harley had already split to go to Denmark. That's when I said, "Fuck this; Yo, I quit the fucking band". So Harley came back off his European vacation and we had words and I was like, "Look, I'm not fucking ever doing anything with you again. How can I play in a band with you after this... You're supposed to be my friend... All the times I saved you from getting your ass kicked.". I mean, you don't know, I've saved that guy so many times from getting an ass whipping.

When I came back from that tour, [he] got [me] evicted because I couldn't pay my rent, I was sleeping on someone's floor, no money, no nothing. It was a mess. And then he was asking me to do "Best Wishes". And I was like, "I'm not doing shit! I don't want nothing to do with you people." So, a month later, I saw him again and I said, "Yo, do not use my lyrics on the record". It was a three year lapse in between the first record and the second record. He says, "Everyone knows the lyrics to those songs. Let us use it and we'll give you credit." I was like, "All right, Harley, you give me credit on the record publishing and you can use my lyrics." And he says, "OK, well, if anyone asks, just say you had problems with the management and that's why you quit the band. We gotta go on, man, and if all this bad press comes up then it's not going to look good". So I said, "OK". **So then the record comes out, and my name does appear on that record and it says "thanks to: the Bloodclot brothers"!!** So, I went to Harley and I said, "What the fuck?! You were supposed to give me credit for writing the shit, and you didn't! You fucking lied to me." And he said, "Naw, man, I told Profile. They must have fucked up!" So, I went to the guy who did all that shit at Profile and asked what the story was and he says, "Harley says he wrote everything on the album". Ha!

So then when he goes on tour, Harley's telling everyone in the press that they kicked me out because I was a drug addict. After the shit happened with the stolen money and me getting evicted, I was living with fucked up people who were doing drugs and I was at a depressed state in my life. I started sniffing coke

and basing for about six or seven months, and it got to be a well-known fact that I was doing it, and I don't deny it, but they went around saying that *that* was the reason they kicked me out of the band. When I heard that I was fucking so pissed off!

So then I put together this new band called Both Worlds which I've just reformed. I'm doing this band when Harley comes up to me, and I guess this was 1990-91, and he was like, "Yo, check out the songs. We want you to come back and go on this tour with us." I told him I wasn't interested, and that I was doing my own thing. So, he convinced me to go on this tour, and that was when "Alpha Omega" came out. What he did was to set it up with the promoter so that he got all the money, and we got nothing--we got ripped off. So, he sent [his girlfriend at the time] back with the money. I found out the whole story later. He asked me back into the band, promising that "I've changed. It's me and you; you're my bro, everything's gonna to be cool, I'm gonna do the right thing". And then the first tour we ever did, he ripped us off again.

Then we come back and get a record deal and he puts his aunt as the accountant of the band. **He's just spending money like it's going out of style. It was just a Harley fucking free-for-all!** He used to walk into a music store and start picking up receipts off the floor. And I didn't know at the time why he was doing it. Later I put two and two together; he was turning those receipts into Century Media. We were supposed to buy equipment with that money. So we're doing the "Alpha Omega" record, we're up in the studio, and it comes up about the publishing. I'm like, "Look, I want to split the publishing with all the dudes in the band. It's the only way it's going to make this shit a band, and we're going to gel together and feel that everyone's equal."

Then it turns out that he moves into a new apartment, he's buying VCRs and camera equipment, DAT machines, all this shit; riding around, taking cabs everywhere. Him and his girlfriend were doing heroin at the time, so he's buying bundles of heroin, I'm finding out. So I'm starting to think that this dude is fucking around! Plus he's got his aunt in charge of the bank account.

So, the publishing rights come up, and I wrote 95% of the fucking songs; the only song Harley completely wrote on that record was "Paths to Perfection". So we start getting into this big thing where he's telling me, "I wrote everything on this record; I'm taking all the publishing". Then he starts saying, "I'm donating 30% of the band's publishing money to AIDS and Cancer research". I said, " Look, I'm impressed that you want to do all this philanthropic work, but you don't dictate to me what I am fucking going to donate my money to!" He knew that I was going to create a stink about this publishing stuff, and that I was going to quit once I found out that the money got stolen, *again*, by the same dude! So, he made sure that me and him sang exactly the same and he mimicked my vocals on Alpha Omega. Then he mixed them together in such a way that you couldn't tell who was singing. His theory was, "If he quits the band and we play live, then no one will be able to tell the difference about who was singing." Plus he took me completely off of two or three songs on the record. My vocals weren't there at all. And he wouldn't allow me to be there for the mix down. I'm like, "What are you talking about?" He's like, "If you're there for the mix-down, I'm not doing it!"

So, I said, "Fuck it, you wanna be a little baby, then you can do it!". At this time I already knew he was up to something. So then the album gets finished, and I hear it and I was like, "Yo, what the fuck did you do?! You totally fucked me over!" And you had to really listen to it hard. I mean, I can tell which parts I sang on; I didn't sing on "Victims" or "Changes". And the rest of the shit **he mixed our vocals together so you couldn't tell who was singing!**

I got over that and was like, "Fine, let's just do this tour; let's go buy the equipment". And that's when he said, "What are you talking about? All the money's gone!". And I'm like, "Bullshit!!". He tried to say we spent $15,000 in pre-production! Turns out that there was a little more than $12,000 that never got accounted for! And that's when I fucking flipped the fuck out!

Then he starts talking all this shit about me to everyone; that he put my voice off the record because I couldn't sing. Meanwhile, he had to call me down to do some of the vocals that he wanted to do because he couldn't fucking hit the notes. He was walking around smoking fucking marijuana the whole time in the studio with his Hugh Heffner pipe like he was from fucking Playboy or something. I mean, you know, it was fucking ridiculous.

One day he was saying all this shit about my girlfriend, like she wanted him but she had to settle for second best. So, I walked up to him in Central Park, and he goes to hug me at first and I'm like, "You just robbed me, you're talking shit about me and then you go to give me a hug?!" So I pushed him away and he reached for this knife that he carries in his waist, so **I smacked him right in his face, knocked him to the ground, in front of all his skinhead friends that regard him as the Fuhrer of the hardcore scene.** He ran away saying, "You're going away, you're going

to jail, you're going to jail!"

So a year passed after that, and I get this call (from the record label), "Yeah, come and do this tour." And I said, "I'll do whatever, but I ain't doing nothing with Harley". And they said, "You don't have to; replace him!" So I did. The record company still had me under contract. When we did "Alpha Omega", we did enough tracks for another album. They said, "Sing on those tracks, do a tour, and we'll release you from the contract. But if you don't sing on the record, we'll put it out as an instrumental, anyway. Then you're never going to get released from your contract!". I talked to a lawyer, and he said, "Do it!".

I did the tour, and finished the record, "Near Death Experience", which I didn't want to do. I didn't like the material on the record. And after "Age of Quarrel", they tried to turn the whole thing into a heavy metal band, and I was totally against it. Our base fan is a hardcore fan. **"Everyone likes us because we are a hardcore band, and you guys want to change it to a heavy metal band?".** He [Harley] was out in California, running rampant, living with junkies, doing heroin like crazy. I come off the tour and I start getting these phone calls from him around 3 o'clock in the fucking morning. Now, I'm AWOL from the fucking military during this time. So I'm getting these calls, "You're going to jail, motherfucker! I'm telling them everything! Your days as a free man are numbered!" [This was about late] 1994. He comes back from the West Coast in early 1995. And he had already made several threatening phone calls to me like this. I called his mother's house, and I said, "Listen, you better tell Harley to stop calling my house at three o'clock in the morning, and threatening to turn me in. If he does it he's going to be making the worst mistake of his fucking miserable life!"

Now incidentally, during the whole time we were doing "Alpha Omega", little did I know but Parris wrote most of those songs. Harley was saying he wrote it. I went back to the Avenue, after the session, while Harley was doing the mix and Parris was like, "Are you guys recording? What's up?" I was still talking to him at the time, so I was humming it to him and he says, "That's my material! I wrote all those songs!". So Harley had recorded material that he had ripped off of Parris. Parris started calling Harley and making all this noise. Now, a friend of Harley's was dying of AIDS. Harley wanted to fucking take his blood and inject it into Parris to get Parris out of the picture. And, like I said before, everything I'm telling you can be authenticated by people and by documentation. Every single thing that I tell you can be backed up! Not only that, but when we were in the studio, he was talking about starting his own religion, "Let's get the hardcore kids to go out and collect money for us! ...Dude, we're like the *icons!* I'm telling you man, everyone will follow us, we can go up to the mountains..." He wanted to start his own commune, like his own David Koresh society, or whatever! And this is not a lie, you can ask anybody who was up in the studio at the time we were recording the album.

DON'T TREAD ON ME:
Lie to all your friends
The trouble never ends
You're gonna take a fall
And I don't care at all
Stabbed me in the back, someone I trusted
Let's get things striaght, don't tread on me
I thought things were cool
But I guess I was a fool
And know I know
All about you
Stabbed me in the back, someone I trusted
Let's get things straight, don't tread on me
You crosed me once-don't try it again
You didn't learn, I'll show you again
What goes around- comes back around
Revenge, revenge is sweet.

Don't tread on me.

We laughed at him, and he was like, "Yeah, you can laugh now if you want". But he was completely, dead serious! He was getting into Black Magic, casting spells on people, all kinds of whack shit! Meanwhile, he's doing heroin the whole time. I have no idea [when he started using it]. But his girlfriend had been a heroin addict for the longest time. When we started doing this record that's when I started to notice, but I had heard rumors that people saw him on the heroin line. And I questioned him about it and he said, "I was just getting it for my girlfriend". Then I started noticing changes in his personality and that's when I really started thinking. I also heard that he was having people buy him bundles of dope during that time when our money disappeared.

Parris had all these videos of Cro-Mag footage and Harley wanted them. Parris wouldn't give them up, and there was that whole dispute over the material. So Harley was trying to convince me to climb through Parris' window, fuck his ass up, take the videos, and then he was like, "I'm gonna inject some of (X)'s blood into Parris one night", planning all this shit. It's just ironic now that they're playing together. Now Harley's going around in interviews saying that I was always the one in the band with the problems, him and Parris always got along, when it was exactly the opposite! When we got Doug, he wanted to get rid of Parris because Parris used to hide behind his amp when we would do the early Cro-Mags shows, because they were really wild. He's like a little rich boy from the Upper East Side who would play behind his amplifier so that no one would bump into him. So, Harley was one of the main people

who wanted to fire him when we got Doug because he looks like a jerk, and he's a little rich boy from the Upper East Side.

Parris had a band called Psychic Orgy, if you can believe that! And if you want to hear some fucking whack music, you should try to find that record! Harley had nothing going on at all, because he tried to do the tour without me, Mr. Big "I-Sang-Everything-On-The-Record", people were walking out of the shows, wanting their money back!

We set a date for the last gig I was ever going to do; January 8, 1995 at the Limelight. So Harley goes out to the West Coast, and has been living there for the longest time. Parris is out there shooting a video. So, apparently, they hooked up and together they cooked up this whole plot to turn me in. This is what went down; Harley comes back from the West Coast, and Parris went to this Grammies party and is telling someone who he didn't know was a friend of mine, "Yeah, John's a crack-head, he used to rob old ladies". So, I found this out and I walked up to Parris in a bar and I asked him, "What the fuck, I just heard you were telling people this shit about me". And he's denying it, and I just said, "Look, the next time I hear you said any slanderous remarks to me, me and you are going to have a fight! And I don't care how much martial arts you think you're taking, you ain't gonna win."

Now, Harley's back in town at the time and they had already been talking. On St. Patty's day, Murphy's Law always plays. Harley sat in on a song, and he's like, "Yeah, I'm back from the West Coast, I'm the man" and I really didn't have no hard feelings toward him. I'm like, "All right, you're back in New York, if you mind your business, I'll mind mine. If you come back here and start talking all this shit again, you're gonna get fucked up! That's just the way it is." And I see him right after he got back, and I'm with my girlfriend and he's walking down the street with a golf club. "I thought I'd run into you sooner or later. It's fucked up all this shit you've said about me", and I was like, "Dude, I spoke nothing but the truth, you were doing heroin, you robbed the band, you were out on the West Coast doing drugs. I'm not going to sit back and have you slander me like you did before "Best Wishes".

So, the day after St. Patty's Day, I'm on a job site. Meanwhile, him and Parris go to the police knowing that I was AWOL, and if they pressed charges against me, and told the cops my name, that it would come up. **So, March 18, I get a beep on my pager. I call back and I hear, "9th Precinct, Detective ...". I'm like "Heh?!** Did someone page me?". He goes, "Yeah, is this John Joseph McGowan?". Now immediately I know that someone dropped a dime on me because nobody knows my last name. "Yeah, it is. How can I help you?". "Do you know Parris Mitchel Mayhew, and Harley Flanagan?". And I was like, "Yes, I do." ..."Well, you have to come to the precinct because they've pressed charges against you"...and I was like, "For what?!" ...and he goes, "Well, Harley has some charges against you, and Parris has a charge against you for harassment."... And I'm like, "What did I do?" and he says, "Did you approach him in a bar and threaten physical [violence]...?".

I had already been dealing with a military lawyer for a couple of years to take care of my military case, because I wanted to clear it up. Right away I knew they knew I was AWOL. So I called my lawyer, and he told me to come down to Virginia and "turn yourself in down here". So, I went down to DC and turned myself in and spent a month in the Brig and then three weeks in this place called T.P.U- which means Temporary Personnel Unit- which is when you're getting out of the military. All the bands in New York put a benefit together for me to pay for this lawyer because the money I had sent him before had already been spent, which was like $2,000. This was back in 1992/1993. So now he wanted more money, just to handle my case. Another like 5 grand. So they did a benefit that raised like $2,000 that got sent to the lawyer.

So, I got out of the Brig, and I'm back in NY. And what these guys are saying now is that they never turned me in. I've got the police reports in my fucking house that have both their fucking names on it. I go to turn myself into the Precinct. Meanwhile, one cop that Harley dealt with was being a total asshole to me...Harley was trying to sue me for using the band's name, and all this shit. The cop that Parris was dealing with had gotten a tattoo from people that I know, so we just started talking and he was looking at my tattoos. This cop says, "Look, this guy came in here and told [us] everything under the sun; that you were AWOL, that you did this, this, this and this- and I told him it was out of my jurisdiction". So, **I'm looking at the file, and these guys [Harley and Parris] gave them a picture of me! And they're saying now that I turned myself in. They left me no option!** They gave the cops my beeper number. They gave the cops my telephone number. They gave the cops my address, which, by the way is right around the corner from that Precinct. They told them where I hang out, and what I do for a living. Now, what am I supposed to do?! And they gave me 48 hours to turn myself in. My military lawyer advised me to turn myself in [to the military] because if they caught me and turned me over, it's gonna be a lot worse.

I'm still going to court for Parris' case. He's got an order of protection against me. And he's pressing charges of harassment and menacing the witness. So he got [an] order of protection for a year against me. Everybody knows they ratted me out, everybody knows what went down, now they're saying [in the press] I'm a liar, I turned myself in, I'm the one who stole all the money from the band, that the benefit that was set up for me was a scam, meanwhile, the money went straight to my damn lawyer. So now they're going around with this smear campaign. He [Harley] just did an interview in Hard Rock magazine, or whatever in Europe, saying I'm a coward. He says I'm the one who broke up the Cro-Mags, I was never a Cro-Mag, blah, blah, blah. If anyone's a cow-

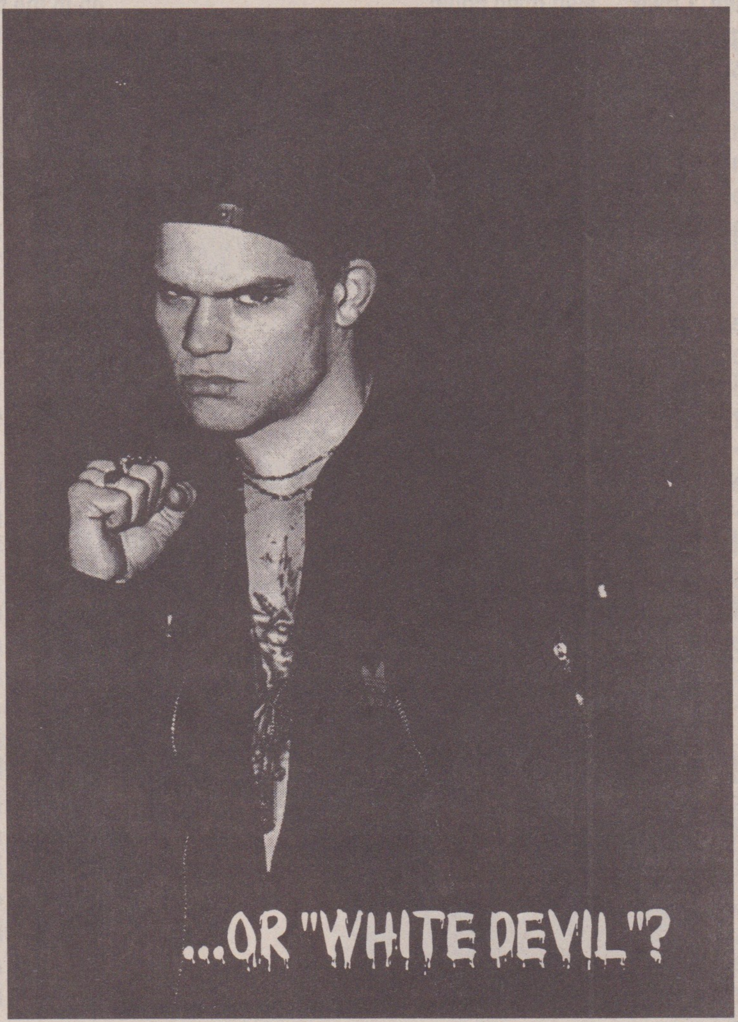
ard, it's him. He used to be down here every single day. Since I got out, June 3rd, he has not come to the Lower East side once, not once. He's been hiding out the entire time. And the only reason Parris comes around is because he has the order of protection against me. If he didn't have that, then he wouldn't be coming around here either.

Now, after I turned myself in [in NY], I get a call from the cops, "Do you know where this guy Flanagan is? We ran his name through the computer and he has a warrant, too". I knew exactly where he was. I'm not a rat; I didn't turn him in the way he turned me in. And that's why he doesn't come down here, or anywhere- to any gig- because he knows he turned me in, he knows that when I see him I'm gonna beat his fucking ass. And he can talk all the shit he wants, it's gonna happen. He knows he can't go to the police to get an order of protection, because he's got a warrant. So he's hiding out in the Bronx.

So, I've got a new band now. We've just finished a demo tape. I put Both Worlds back together. I put it on hold to do the "Alpha Omega" thing and I never should have done that. We fucking kicked ass, and we had probably the best band in NY at that time, and I put it on hold to go back and do the Cro-Mags stuff, and I never should have. [It's with] AJ Novello who's in Leeway now, Eddie Cohen who was in Sick Of It All and now temporarily in Murphy's Law, and we're still figuring out a drummer situation. Either Mackie's gonna do it, but he's on tour with Shelter right now. If he decides to do it, then we'll get him, if not then we'll find somebody else. But the music is slamming.

I'm not trying to live in no negative environment, but certain things gotta get handled and taken care of, and they will. I'm not going to excuse no one from what they did to me, because it was totally fucked up. **And I even told people that I would have had more respect for that dude if he had came up and hit me in the head with a baseball bat than the way he went, which was going to the police.** And he's always been "Fuck the System!"! And, like I said, everything that I'm telling you can be backed up with documentation, paperwork. I got my arrest reports; I got my Brig papers; I got the shit from the record company, this is all documented.

We always got labeled in MRR as a Nazi band, well, if you wanna know why, it's because of him. He was the one always beating up gay people. He's the one with the swastika tattoo on his arm. He's the one who gave the Cro-Mags the reputation for being a skinhead band. When I came in the band, I changed all the lyrics; they had all these whack Nazi lyrics, and I changed all that shit to spiritual, philosophical lyrics. And the band was never about that, and that's why Parris never liked me. He's so anti-spirituality that when I came in writing lyrics about how I felt and my life, he couldn't deal with it.



...OR "WHITE DEVIL"?

[Now I know] I will never play in a band with someone like Harley again- an egotistical maniac. The guy was like the Fuhrer or something. He talks all this shit about survival on the streets. That was never him! I was on the streets since I was fuckin' 14 years old, I grew up in 'boy's homes', I never grew up with my mother, I did two years up-state in jail. I'm the one who lived in the squats. **I don't need to brag and say this and that because I'm the one who stands behind those lyrics.** He lived in a squat, but when things got rough and the squat got burnt down, where did he go? Back to Mommy. I still had to survive on the streets. I've never had anyone to run home to, ever.

[Everybody in the hardcore scene] says it's fucked up! Everybody knows that Harley and Parris went to the police against me. Prime example: Jimmy from Murphy's Law has Harley recorded first calling him up denying everything, "I never went to the police about anything, Jimmy", leaving a message because Jimmy wouldn't even pick it up- he just let him ramble. A week later, "Yeah, I went to the 9th Precinct, but it was because blah, blah blah..". So, he played both tapes back to back at Coney Island, and everybody got to hear him lying, right there. **It hasn't split the hardcore scene because those dudes weren't a part of the hardcore scene.** Ever since "Best Wishes" they wanted to be fuckin' Stryper, or Winger, or something. What made the Cro-Mags the Cro-Mags, was the hardcore fans, from the hardcore scene. He tried to change it. Now in his interviews, he says,"I don't need the hardcore scene; fuck the hardcore scene!"

[The only thing that will give me closure will be] kicking his fucking ass. I'm gonna fuck the kid up. And I don't care! I'll go to jail for assault. He says he's not scared of me and that I just talk a lot of shit, but I'm not a bully, you can ask anyone. When I lived on the streets, sleeping in trains, and people trying to slice my pockets to rip me off, I had to fight. I did it to survive, not to be "bad" so that I could hold something over someone else. I don't have nothing to prove. I very rarely ever fight. But when someone does something like this to me, then they got something coming to them. It may take a year, it may take two years, but I don't forget.

And those two dudes deserve each other. The thing that brought them together is going to be their demise. The thing that united them was them going to the cops against me, and turning me in and getting their own White Devil band together, with their devil worship and everything else that they're into. He can claim whatever, but I know who Harley was hanging out with. He was worshiping this demon called Pizuzu, casting spells on people.

But I haven't seen him since I got out. I saw him after he turned me in, that night, right

after I got out of the precinct and I fucking walked up to him and was like pulling him out of his chair saying, "Let's go, motherfucker! You turned me in! You said you were going to do it, you did it, and now you're gonna pay for it!" He had to leave Coney Island High with his tail between his legs. I wouldn't fight him there because I know the people who run the bar. And everybody knows that he turned me in; everybody knows what he did. And he acts like he's Mr. Anarchist-Outside the System, [but] not only did he turn me in, he turned this other guy who's kids he's claiming as his own and got him thirty days in Rykers. He's just a fucking piece of shit.

I'm never going to respect him. I think he's a fucking worm, and a fucking pile of stool. I'll never respect him as a man or as a human being, because he isn't. I trusted him, even though I should have never trusted him after he robbed me the first time and pulled all that shit with saying that I was a drug addict, and all that...

I gave him the benefit of the doubt, and thought that maybe he did change. He was pissed off that I was touring in the band. **I wasn't trying to steal the name Cro-Mags from him. I could care less about the name of the Cro-Mags.** I was doing the tour to fulfill my contractual obligations. I was released from my contract and I have nothing more to do with the Cro-Mags.

[He get away with everything] because he lies and connives. And on the tour I didn't know [that] I should get paid every day. That's what I should have done. I trusted him. Even 2 days before the end of the tour, I said to the road manager, "Everything's on the up and up, right?!". "Oh, yes! No problem. The books all check out." One hour before we get on the plane, "Oh, big problem!! The tour lost money!"

[What have I learned from this experience?] When someone fucks you over the first time, you better be very careful if you're ever going to deal with that person again because some people just don't have a conscience. That's number one. Number two is: that doesn't mean that everyone is fucked up. Everybody pulled together on the NY scene, I think, over this whole thing. It united a lot of people. Not just because of my circumstance, it united a lot of people in the sense that it has to be more on a friendship level. When I didn't have anybody and could have gotten 18 months, maybe more, these guys pulled together and did a benefit and got me these lawyers. So, not everybody is fucked up. People may have different views in life, but that doesn't mean that you don't have friends out there. And that's an important thing. And the third thing is... well, I can't say bing-bing-bing, one-two-three...I learned a lot of things. Never give up. Never go backwards in your life. When you go ahead and decide to do something, stick with it and do it. And that's what I should have done. I had my band together, and I never should have broke the shit up to go do this Cro-Mag thing again.

And I feel great about the future! I have no legal problems, because everybody helped me out. And I still owe him [the lawyer] money by the way. They [Harley and Parris] are now doing damage control because they have fucked themselves so bad! People in Europe know, people here know, everybody knows! They only way they can do it is to slag me and print lies and innuendoes about me. And that's what they're trying to do now; a smear campaign. But let them try to prove anything they're saying. They cannot!

I agree a hundred percent that it's a weight lifted off my shoulders, but get this, I was going to do it anyway! I was already paying a lawyer to get it done. But it was going to be done on my time. I got turned in with about $18,000 worth of construction contracts going on, which I had to give to other people. I got a painting business, you know? And this was when he turned me in. OK, it was great that I cleared up my military record, but I didn't need to have it done at an inopportune moment like that. They wouldn't have ever had to do a benefit for me, I could have paid for my own damn lawyer had he not turned me in. It was my decision to make. No one should ever go to the police against anyone else. The way he did it was a cowardly act. Then he didn't even have to balls to say, "Yeah, I turned you in. Fuck you!" **They thought that I'd be going away for so long that nobody would ever fucking remember me.** But that didn't happen. When I found out, and had that 48 hours, I made sure every fucking person knew that they went to the cops on me, and why I was leaving NY. And they both did it, and I don't care who they deny it to, they did it.

{When asked if there is an address where people can send money to help with his defense fund}: No, I don't want to do that. I'm going to take care of my shit myself. There was already a benefit done; I thank everybody for that. I'm not looking for any more hand outs. They helped me out in my jam. My lawyer is letting me pay him off little by little, here and there, and that's cool with me. I don't want anyone thinking that I'm doing this interview to get sympathy or money, because I ain't. I'm doing this interview to set the record straight. And I'm going to continue to do interviews to straighten this out because they are trying to propagate a bunch of bullshit against me.

And what this whole thing has proven to me is that you may have differences of opinion with people, but anyone who comes to your aid to help you out in a time of crisis; that's your real friend. I had people who I thought were my friends who did absolutely nothing to help me through this whole thing. My real friends were there to help me; Jimmy from Murphy's Law, Crown of Thornz, 25 Ta Life, Cause For Alarm, Coney Island High that set up the benefit. They all helped me out, and I'll never forget it.

The High Plains Drifters,

a band of relentless accord..... straight from Akron, Ohio (not the rock and roll hall of fame city) or capital of music.... and why everyone hates them....or do they?? From 1984 to 1995.... a decade of stupidity and beyond...they keep coming back for more refusing to go away!

The High Plains Drifters rose from the ashes of the late 70's/ early eighties punk scene in NE Ohio that spit out the likes of the Dead Boys, Devo, Rubber City Rebels, F-Models, Pere Ubu, Pagans, and more.... starting in 1984 as the Akron music scene drifted underground, the band began its trek into the original punk music scene. In 1987, they released a single, "City Life" bw/ "All The Same". More originals poured out over the years and the band released a full length cassette in 1994, "These Songs All Suck", (1984-1994, A Decade of Stupidity). In 1995 the band is back with a new video release "The Drunker You Are, The Better We Sound", and appear on a punk compilation on Hardknocks Records, "Northern Exposure", with three songs released in December on "Northern Exposure". From the beginning, there's no phony stuff. This is the High Plains Drifters....maybe not the same band as when it started, but Johnny Dred and Jerry Ramone remain....and appropriately, have had the late Stiv Bators join them on stage, and opened for the likes of Johnny Thunders....

For the past six years, Tod Carper and Kevin "Spike" Collins fill out the band on bass and drums while Jerry Ramone does vocals and Johnny Dred antagonizes with his guitar. Jerry says, "When we first started out, there was a lot of quote, unquote, bands in the ballpark. We are the only surviving band from like Hammer Damage, The Clampetts, the F-Models, Unit 5, and all of those. We stuck it out through the glam period and everything else and now alternative has become popular and we're still around and we're still nowhere. That's pretty much the way the national scene is too. We are one of a kind. We always have been. There's not one other band in Northeast Ohio that can lay claim that they are like us. We have carried on the legacy that god bless them, that the Dead Boys left, the F-Models left, the Heartbreakers left, but we're carrying on the legacy of all the bands that died and left because there are no other bands that are doing the same stuff we are doing. Everybody is following trends like the Seattle trend or the industrial trend, and we are doing the same thing we have been doing for the last ten fucking years. We get up and do our own stuff and we rock them and if you don't like it, I'll get in your fuckin' face. If you don't like that you can get in my fuckin' face, and that makes for a real good show!" Johnny throws in, "We're going to keep playing until people start liking us. We just keep playing and we don't care if people like us or not. We just play. That's what we do." Jerry finishes, "If they don't like us we play more...."

What they play is punk with plenty of raw energy and intensity. "Be prepared for a real fucking band for a change," Tod says, "Like one that plays stuff they like and stuff that matters." Johnny comes in, "If you throw stuff at us be prepared to get something thrown back at you." Jerry continues, "It's like the Akron Beacon Journal once wrote, we're a cross between Aerosmith and the Ramones. I don't know where they got it, but it was probably because of our originality and Johnny's R&B style, Keith Richards' style of playing."

While other bands have come and gone, the Drifters head into 1996 and remain true to form as the closest one will get to the early punk movement with their notoriety in NE Ohio. While few bands can last 12 years, this is one band that never even intended to become a band. Jerry says, "I don't think we ever set out to get anywhere or to prove a point. We just did it because we had music. I had music that I wrote and talked Johnny into starting the band. He said no fucking way. I had to talk him into it." Tod said, "We had to do it. I answered an ad in the paper for a glam punk band and go, 'wow, a glam punk band in Akron, Ohio. I have got to be a part of this." Jerry says, "It took 11 years, but we finally made it to CD. "Northern Exposure" fits our style and we have more new material on the way. There's more to come so listen up when the High Plains Drifters come to your town."

In addition to their originals, the High Plains Drifters do a number of covers including "You Light Up My Life", a host of John Denver songs, Dead Boys, Del Shannon, Hanoi Rocks, Rolling Stones, and Johnny Cash.... and yet everyone expects to hear the Ramones. They do pump out the attitude and now find a different attitude spreading in the music scene of late. Kevin said, "I think a lot of has to do with what came out of the Seattle scene and movement. It's like everybody has to have this presentation or this attiutde and it's all fake and that's the whole problem. Like we're going to sound like Pearl Jam so we can sell a million records and we can be mentally disturbed like Andy Vetter." Johnny dishes in, "Nobody rocks anymore... It's like when you get up on stage it's not a matter of saying, "oh, fuck you...." it's not a matter of being like Axl Rose. We are all by ourselves and everyone hates us, but just you wait. Just wait until we're all dead and gone. They are going to love us. We are the greatest band in the world, but nobody fucking knows it."

If you want to find out more about the High Plains Drifters, you can write them at PO Box 26459, Akron, OH 44319, or e-mail: hchz52a@prodigy.com. The band has a mailing list, and you will get "letter bombs" in the mail on a periodic basis!!

SLIGHT SLAPPERS

AMONG THE MANY JAPANESE HARDCORE BANDS, ONE OF THE NEWEST AND UP AND COMING ARE THE SLIGHT SLAPPERS. THEY RECENTLY HAD THEIR VINYL DEBUT ON MCR RECORDS—A SPLIT 7" WITH CAPITALIST CASUALTIES. THEY HAVE A SOUND INFLUENCED BY U.S. HARDCORE, A SOUND NONEXISTENT IN JAPAN FOR SOME TIME, AND THEIR INTENSE LIVE PERFORMANCES ARE PAVING THE WAY FOR A NEW DIRECTION IN JAPANESE HARDCORE. SLIGHT SLAPPERS ARE KUBOTA-VOCALS, LSAO-BASS, ALZAWA-GUITAR, MARUYAMA-DRUMS, KUWAHARA (NOT PRESENT FOR THE INTERVIEW) -GUITAR. INTERVIEW BY AKIRA. TRANSLATED BY HARUKO.

MRR- SO YOU HAD SEVERAL TYPES OF BANDS BEFORE, RIGHT?

K: WHAT? DO I HAVE TO TELL YOU THAT? THAT'S O.K. 'CAUSE WE MIGHT BE IN TROUBLE (LAUGHTER).

I: AH... KINDA LIKE THRASH... MAYBE "NEW WAVE" (LAUGHTER)

K: NO, NO IT'S HARDCORE I BELIEVE.

MRR: WHAT WAS IT LIKE?

AL: SOMETHING LIKE "CHALA CHA CHALA CHA CHA" (LAUGHTER)

I: YOU KNOW, ROCK.

MRR: DID EVERYONE KNOW EACH OTHER BEFORE THIS BAND?

K: WITH THE OTHER BANDS. AT FIRST, THE BASS PLAYER ASKED ME IF I WANTED TO JOIN.

I: AT THAT TIME, I WAS DEEPLY INTO BANDS LIKE HERESY AND RIPCORD AND WAS WISHING I COULD DO STUFF LIKE THAT.

K: AND THESE MEMBERS (LAUGHTER)

MRR: WHAT ABOUT "EMO-CORE". THOSE TYPES OF QUIRKY BANDS ON THE GRAVITY LABEL?

K: WHAT? I NEVER HEARD OF THAT, I ONLY KNOW THE ONES THAT ARE FAMOUS IN THAT STYLE. THAT MEANS I USED UP ALL MY KNOWLEDGE SO FAR... (LAUGHTER)

I: ANYWAY, WE LISTEN RECKLESSLY TO SPEEDY STUFF. WE ARE VERY PICKY ABOUT THAT. STUFF LIKE CAPITALIST CASUALTIES OR RUPTURE.

MRR: THAT REMINDS ME OF THE BAND'S LOGO ISSUE...

K: YOU MEAN CAPITALIST. RIGHT? (LAUGHTER) IN THE BEGINNING IT WAS EVEN MORE SIMILAR AND OBVIOUS, BUT WE WERE WARNED BY SENSELESS APOCALYPSE... (LAUGHTER).

I: YOU STILL DON'T SHOW ANY REGRET.

MRR: WHAT ABOUT REACTIONS TO YOUR MUSIC FROM OVERSEAS?

K: NOT AT ALL. ONCE IN A WHILE, WE GET LETTER FROM SOME GERMAN GUY, BUT WE DON'T KNOW WHAT THAT IS ABOUT. WE DON'T UNDERSTAND WHAT HE'S SAYING. SO WE JUST LEAVE THAT ALONE. PUT INTO THE "LATER" FILE, Y'KNOW...

MRR: YOU GUYS DON'T SEEM TO HAVE THE TYPICAL JAPANESE BAND SOUND; DO YOU HAVE ANY INTEREST IN JAPANESE BANDS?

K: OF COURSE WE DO. WE LOVE THOSE BANDS THAT WE SHARE CONCERTS WITH. (GAUZE, ASSFORT, S.A., ETC..) ALSO THE OLD BANDS ARE GOOD. ORIGINALLY, WE STARTED FROM JAPANESE PUNK, SO WE'VE LISTENED TO MANY OF THOSE KIND OF BANDS.

MRR: LT APPEARS TO BE INFLUENCED BY AMERICAN PUNK. WHAT ABOUT ENGLISH STUFF? YOU MENTIONED RIPCORD EARLIER.

K: UMMM... REMEMBER AT ONE TIME, WHEN BANDS LIKE ELECTRO HIPPIES BECAME POPULAR. THERE WERE QUITE GOOD BANDS IN THOSE DAYS.

MRR: YOU MEAN LIKE E.N.T.?

K: NOT REALLY OF THAT KIND. WE PREFERRED THRASH MORE, HOWEVER THAT DIDN'T LAST LONG. THEY DISAPPEARED GRADUALLY. AFTER THAT CRUST GOT POWERED UP, AND WE STOPPED LISTENING TO ENGLISH BANDS. BUT RECENTLY I'VE HEARD SOME GOOD ONES REVIVING LITTLE BY LITTLE-LIKE VOORHEES IS PRETTY DECENT. BUT WE LIKE THE DRY SOUND THAT AMERICAN BANDS HAVE. SO WE FAVOR U.S. BANDS.

M: I JOINED THIS BAND BECAUSE I WAS FORCED TO SAY "YES, I WILL JOIN THIS BAND" WHEN I WAS DRINKING. BUT AT THE BEGINNING WE WEREN'T THAT FAST. AFTER PRACTICING AND MAKING NEW SONGS, WE STARTED SPEEDING UP AND THERE WE GO. NOBODY CARES ABOUT MY PHYSICAL STRENGTH.

MRR: SLIGHT SLAPPERS STAGE PRESENCE IS SO IMPRESSIVE. YOU GUYS ROLL AROUND LIKE YOU WERE POSSESSED, AND KUBOTA'S JUMP IS NUMBER ONE IN JAPAN. THAT IS ANOTHER FEATURE YOU DON'T SEE IN ANY OTHER BANDS.

K: WHEN THE MUSIC BEGINS, IT'S NON-STOPPING. NO MATTER WHAT,

WE ARE GOING TO ENJOY OUR SHOW. I DON'T EVEN KNOW WHAT'S GOING ON. IT'S JUST HAPPENING.

MRR: WHAT ABOUT THE REACTION OF THE AUDIENCES? IT'S PROBABLY ESSENTIAL FOR THEM, TOO?

K: WE GET NO REACTION WHATSOEVER. (LAUGHTER) THEY ACT LIKE "WHAT THE HELL IS THIS?" AND TAKE A STEP BACK AND JUST KEEP STARING AT US. SO THESE IS A NICE OPEN SPACE IN FRONT OF THE STAGE. (LAUGHTER)

MRR: I SEE. COMPARING TO U.K TYPE JAP-CORE BANDS THAT PLAY STANDING STILL ON THE STAGE, YOU GUYS HAVE A TERRIFIC SOUND AND THREATENING PERFORMANCE THAT SHOULD BE DRIVING THE AUDIENCE TO BE CRAZY TOO!

K: THEY ARE STILL JUST LOOKING AT US LIKE WE ARE SOME STRANGERS. HOPE THEY'LL GET USED TO US EVENTUALLY.

MRR: BY THE WAY, WHAT ABOUT THE MEANING OF THE LYRICS?

K: THERE IS NO MEANING WHATSOEVER.

MRR: REALLY? THEN HOW COME ALL THE TITLES ARE WRITTEN IN ENGLISH?

K: I TRIED VERY HARD WITH A DICTIONARY IN ONE HAND... (LAUGHTER)

MRR: I SEE, BUT THE BANDS YOU MENTIONED EARLIER, THEY SING ABOUT PRETTY SERIOUS STUFF..

I: WE STARTED WITH THE SOUND, AND PLUS, ENGLISH SONGS DON'T ALWAYS CONVEY THEIR MEANINGS TO US 100%.

MRR: THAT'S TRUE. ISN'T THERE ANY BAND THAT YOU FIND THEIR IDEAS ARE GREAT?

K: KINDA. CRASS AND CONFLICT GIVE YOU SOMETHING TO THINK ABOUT. BUT IT DIDN'T MOTIVATE US TO ACTUALLY DO SOMETHING. (LAUGHTER). RESPONSIBILITY WEIGHS A LOT TO WHAT WE SAY, THEREFORE, WE CAN'T JUST SAY WHATEVER WE WANT. IT MAY CAUSE SOME TROUBLE... SO WE JUST DECIDED TO ENJOY AND PLAY HARD.

MRR: WHAT ABOUT TOURING?

K: WE HAVEN'T DONE THAT MUCH. THE FARTHEST AWAY SHOW WOULD BE OSAKA. MOST OF OUR GIGS ARE AROUND TOKYO. WE WISH WE COULD DO MORE TOURS IN JAPAN BUT IT'S HARD TO SCHEDULE THE TIME.

MRR: THERE ARE MANY BANDS GOING ABROAD THESE DAYS.

I: I WANNA GO! DEFINITELY, AND PLAY WITH ALL THE POWER VIOLENCE BANDS EVERY DAY...

MRR: WELL.. THAT'S ABOUT IT.. ANYTHING ELSE BEFORE WE GO?

K: CHRIS DODGE, LET US RELEASE FROM SLAPAHAM!!! (LAUGHTER)

I: OUR NEXT RELEASE WILL ON AN ALL JAP-CORE 8"COMPILATION FROM SIX WEEKS, AND THEN A 7" FROM CRUST RECORDS. WE MIGHT ALSO HAVE A SPLIT 7" WITH SENSELESS APOCALYPSE FROM BLURR RECORDS, WHICH IS S.A.'S SINGER'S LABEL. THEY WILL BURN YOUR FRICKIN' EARS! WATCH OUT!

It's blizzarding outside tonight and the power is flickering on and off. There is a whiteout in some areas (it's snowing so heav to be accurate. With the wind chill, the temperature dropped to below -30 degrees Celsius this evening. One could wonder wh Degree, an up and coming punk/hardcore band quite proud of their home province. With a tight heavy sound that is quite the Dedicated to rebuilding their scene's unity "brick by brick", it is quite possible that they are doing just that. If the game is ca

MRR: Introduce someone else in the band.

Pat: There's Graeme; he's my brother, our bass player, and generally keeps time for all of us.

Graeme: Brett is our demon drummer. He rocks and this is his first band. We are really lucky to have him.

Curt: Pat's the vocalist. He helps us out with experience from previous local bands like NHI and Countercharge.

Brett: Curtis plays guitar. He has a big hand in writing the music. He is 6'4" and Pat is a dwarf in comparison.

MRR: How long have you been together?

Graeme: Uhhh... lets see. About six months. Yeah, around six months. Wait, I forgot July, seven months. One month before summer holi

Pat: We have to work around some school schedules here when we jam and play. I'm 21 so it's not too bad, but Graeme's 18, while Brett and

MRR: A lot of bands nowadays have strong feelings about dancing/slamming/moshing, do you?

Pat: I like it when people dance when they see us, I think as long as they know what they are doing and there are no thugs beating anyor we give back. I hate diving though, or the so-called "body surfing" grunge trend. I don't like trying to dance and getting a boot to the h

Curt: I don't mind moshing. I personally think it's fun and people can do it if they want, as long as they aren't jerks about it. Respect each

Graeme: I personally don't mosh, I like to watch the bands. I know I play better and am more into playing when people are dancing. I feel lik when they just sit and stare. There is a lot more pressure to perform perfectly rather than just having fun.

MRR: Lyrically, are there any points or themes you try to get across?

Pat: There are three main points I write about. First is the scene, and how I believe that we should start supporting it once again, and sup community and music, not a fashion show. Doing anything to get it active, like starting a band, a zine, or simply going to shows. Whatev a better mentality about everything. Whether it's our scene, our streets, our bodies, or our spirit, we have to regain respect. Like it says or easy, change takes work. Dignity, Unity, Equality, Liberty". I think if people started to respect those four values, we all would be a lot bette seems to be more common since we started playing with Brett. It's basically introspection; looking inside myself and dealing with things I fee or fear. Sometimes it's about losing a friend, sometime just about being frustrated at nothing. At least it's honest.

MRR: What kind of musical sound are you striving for now, and where do you hope to go (or hope not to) in the future?

Graeme: I don't think I'm really striving for any "sound", just doing and playing whatever comes out of my bass. I know what music I listen to and that inspires me to write, so hopefully we won't change too much. I don't want to ever sound too deathy or poppy. I like our sound now.

Pat: I think our new stuff is a lot more intricate since we've been jamming with Brett.

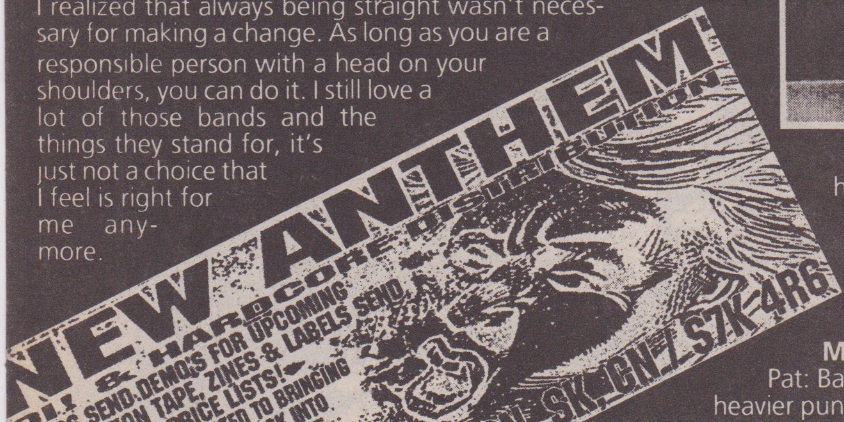
Graeme: Not necessarily more intricate, but more room to expand and experiment. We don't have to do the typical simple 4 chord stuff. We can pull off a lot more tempo changes and try new beats more often.

Curt: I'm not striving for anything special. I like what we are doing now and hope it keeps going this smoothly.

Brett: We aren't trying to become rockstars, just do our own thing and play the music we like. We don't want to make a bunch of money at all. As for where we're going, I don't know.

MRR: Typically, hardcore bands have either been stigmatized as being rednecked macho drunken thugs or "X"ed up straightedgers. What are your feelings about this, and where exactly would you like to stand?

Pat: I hate that first macho stereotype bullshit. I hate prejudice and I'm not a big macho guy, so that myth's right out the window. As for the SXE thing, I was into that scene for a while, and I realized that always being straight wasn't necessary for making a change. As long as you are a responsible person with a head on your shoulders, you can do it. I still love a lot of those bands and the things they stand for, it's just not a choice that I feel is right for me anymore.



help Pat at the radio show, answering the "request line".

Curt: Just go to shows and play with the band I guess.

MRR: What have you put out music wise?

Pat: Lessee here, we have one song on an upcoming compilatio Front cover. That's about it right now, but we've been writing a to nowhere to get any pressed, we may have to do a split cass

MRR: Do you want to talk about New Anthem?

Pat: Basically it's a little scene-support project that sometimes puts on sh heavier punk and hardcore bands who have a positive message or support the New Anthem, music and information can steer people in the right direction. Too m unity, and brotherhood in a more positive way. We do what we can when we have the independent, so we take things as they come. We have next to no music right now but lots o can also get that fine Third Degree 10 song demo for 5$.

Ok so that's it. If you want to get hold of the guys for demo's interviews, stickers, etc. write and a sufficient SASE. They'll tape you a copy.

heavy you can't see anything), but I guess that's just winter life living in Saskatchewan, Canada. Saskatoon, er who in their right mind would like living here? A perfect time to do a little phone interview with Third e their own, they are quickly gaining a following in a seasonal scene generally known for its apathy. is called hardcore, then Third Degree are the new players on the old field.

THIRD DEGREE

dignity unity liberty equality

r holidays '95.

tt and Curt are both 16 so we have to deal with school and other priorities.

anyone up it's cool. The more energy a crowd gives us the more the head.
t each other out there.
eel like a monkey in a cage that everyone is watching

d supporting those that are in it for the hatever it takes. Secondly, about ays on our shirts, "Ignorance is t better off. The third thing s I feel like hurt, anger,

A band, despite what some people say, can be positive without being straightedge or vegan.

Graeme: I don't want to be considered any genre, straightedge or rednecked. I just want to be "a band". I don't like bands that are really pushy and force their opinions down other's throats. I don't drink, and I don't preach about it. It's a personal choice, and I don't have problems with people who do as long as they aren't dependent. Even if they are, I don't really care. I just think it's kind of sad.

MRR: The music sounds fast and angry while not being cliche, is it intentionally written like that, and does that over all sound fit with the lyrics?

Graeme: Uhh, It's kind of cool because Curt and I listen to different styles of music, and write different riffs. He listens to bands that display and utilize more talent, like NoFX or Pennywise, while I like more crusty stuff like Nausea or Extreme Noise Terror, and the Accused, of course, even though they are super talented musically. I used to be really into Carcass too. In any case, if something we write sounds too typical, we may use it, but try to put a different beat over it or do something so it's our own thing. I'm happy that people don't really say that we sound like another band.

Pat: Actually, most of the time the music and lyrics do fit 'cause a lot of my lyrics are about things that make me upset, but some other times the lyrics may be really positive and uplifting, even though I'm howling away like I'm in pain or something and the music sounds pissed off.

Curt: It's not intentional, it just happens when we play.

Brett: That sort of the way to get our point across, it's best achieved with fast music. It's harder to ignore.

Graeme: It's not that we try to only write fast songs, it just turns out that way. We have one slow/mid tempo song which is more of an oi song than anything else.

Pat: Yeah, that's a really positive uplifting song. Catchy as hell.

MRR: What's up with the guy hitting himself on your shirts?

Pat: I got that from an old camera ad, but I liked it because the guy seems really frustrated, angry, or confused about something. Some people say it looks like nazi or fascist imagery, but if they knew me or even took a couple seconds to read the back, they would know better. I try to set most people straight. I welcome questions about the things I believe.

MRR: I know you sometimes puts on gigs, what else do you guys do to support either your views or the scene as a whole?

Pat: I started a local group called Youth Core to support a positive mentality within our local scene, I work with local anti-racist groups, and put out the occasional leaflet or zine. I run New Anthem, and also host a punk/hardcore radio show once a week at our community radio station called "Moral Minority".

Graeme: I design artwork for other band's t-shirts, stickers, things like that. I do artwork for local gig posters and zines too. I also

THIRD DEGREE

pilation of new and old Saskatoon punk bands, and we put out a 10 song demo aptly called "Demo '95". There are 9 originals and an Agnostic iting a lot of cool stuff lately that we want to record and put out whenever we can. I wanted to press a 7", but up here in Canada, there's next it cassette with some other band.

on shows, puts out small scale recordings, distributes music, stickers, and shirts for local and some not so local bands. Highest priority goes to ort the same values as mentioned before. We also distribute information for groups we feel are doing something positive. That's why it's called Too many kids nowadays are being recruited by Nazi gangs, becoming addicts and the like. They have to realize that they can find self worth, ve the cash to do so, I'm not working right now so New Anthem isn't putting much out lately. Everything the band or I personally do is totally t lots of shirts (Third Degree Brotherhood, Youth Core, Sask Hardcore, Countercharge, New Anthem). You can write the P.O. box for info. You

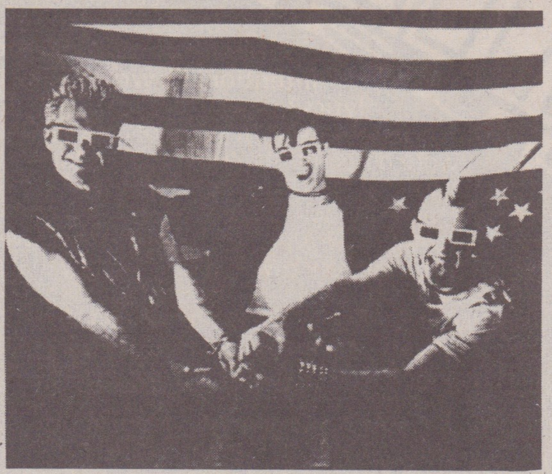
write them at PO Box 7936 Saskatoon, SK, S7K 4R6, Canada. If you'd like a free demo, send a blank cassette (minimum 30 min),

The first time I saw Anti-Flag play, I had a bug living inside my ear. During their set, it fell out, thus convincing me of the healing power of punk rock. Their sound recalled '77 style punk without being a rip-off of anyone, while still remaining fresh. Since then, I have seen them many more times, and they've only gotten better. Interview conducted by John 'Bug' Cihon

MRR: OK, WHAT ARE YOUR NAMES AND AGES, TO START OFF?
Justin (guitar): I'm Justin Sane, I'm nineteen.
Pat (drums): Pat Thetic, I'm nineteen.
Andy (bass): Andy Flag, I'm seventeen.
MRR (TO JUSTIN): YOU'RE OLDER THAN NINETEEN, AREN'T YOU?
Justin: I'm nineteen as fuck.
MRR: I THOUGHT LAST YEAR YOU TOLD ME YOU WERE LEGAL.

anti-flag

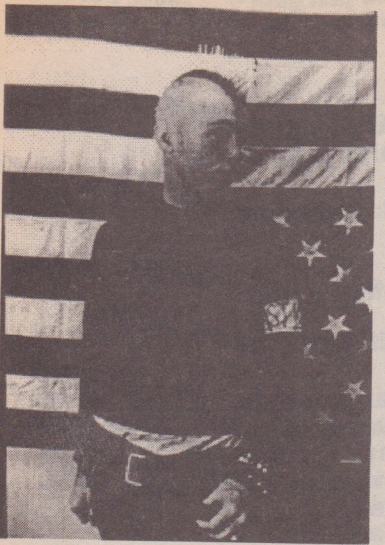
Pat: He's legal to buy a pack of cigarettes. **Justin:** You asked the question. When we were on tour a lot of people asked us how old we were, we've been nineteen ever since. Next question.
MRR: SPEAKING OF THE TOUR, HOW LONG WERE YOU OUT? I KNOW YOU WENT TO SAN FRANCISCO AND BACK.
Justin: Yeah we were out for like seven weeks. It was a full-blown US tour up and down the east and west coasts and we made a big circle around the US.



MRR: WHAT'S THE DIFFERENCE BETWEEN THE SCENE IN PITTSBURGH AND THE SCENE ON THE WEST COAST?
Pat: The west coast is a much more commercial-based scene than the east coast is. Obviously, you're gonna get shit for this from the kids on the west coast.
Justin: Boo-fuckin' hoo!
Pat: Kids on the west coast, I guess they can see money more, where the kids on the east coast don't see anything. There hasn't been a band that came out of the east coast that made any money in twenty years except Bon Jovi.
Justin: There's been good bands, they just don't make any fuckin' money.
Pat: So the kids don't make any money, so they realize they're not going to make any money, so they don't give a fuck.
MRR: WITH THE EXCEPTION OF, PEOPLE LIKE THAT BAND WE JUST SAW (ONE OF THE LAMEST POP PUNK BANDS I'VE EVER SEEN IN MY LIFE).
Pat: Are they making money?
MRR: THEY'RE NOT MAKING MONEY, BUT THEY'RE THE KIND OF BAND THAT WOULDN'T HAVE BEEN OUT THERE FIVE YEARS AGO.
Justin: Definitely.
MRR: THEY'RE NOT MAKING ANY MONEY NOW...
Justin: ...but they're going for that commercial sound.
Annie (Anti-Flag's roadie): I can't wait until we hit the west coast next year.
Pat: Well, the recording quality too, is a big thing. You listen to some of the stuff that comes out of the east coast, it's just complete shit recording compared to the west coast stuff. We talked to some west coast kids that were playing in basements, and their stuff sounded like
Justin: -Pearl Jam. The thing is- the west coast is real commercial, like the scenes are so much bigger because there's so many kids into punk that you can actually make money out there. It seemed like a different attitude there, too. The east coast is real '77 style punk, and it's real DIY, whereas the west coast was more commercial because the kids made money, and they were able to invest that money into nice quality things.
Andy: Like nice equipment.
Justin: Yeah, like nice equipment. Every band we played with on the west coast had nicer equipment than anybody I know on the east coast.
Pat: Here's another example: a couple bands we knew from the west coast were going to go on tour and play the whole US, but they realized that there's no point in doing that, because there's enough places to play out there and enough things going on and that's where anything's happening, so they just bagged their east coast dates and went back out west and did those dates.

Justin: And all the big publications about punk come out of the west coast, so anybody who writes for one of those publications, for them to see you, you have to play on the west coast and your name just gets spread around the entire country from them seeing you and writing about you, you don't even have to leave the west coast. But not that the west coast scene is bad or anything, it's just totally different.
Andy: Every scene's rad. (Laughter)
Pat: Every scene's great!
MRR: IS THE EAST COAST A LOT MORE LIKE KIDS DOING SHOWS IN EACH OTHER'S BASEMENTS?
JUSTIN: Yeah, because there's just not venues to play. In Pittsburgh, there's nothing goin' on.
Andy: There's plenty of kids, there's just no fuckin' place for us to go.
Justin: But there aren't enough kids for club owners to make money off of . . . Pat: or they trash the space.
Annie: Burn down the buildings!
MRR: OR THEY SET A 3 BY 5 FLAG ON FIRE.
Pat: (laughing) At Anti-Flag shows, yes! Andy: Is that how big the flag was? Oh, she's a cunt. Print that. She's a cunt. She fucked our scene.
MRR: WOULD YOU CARE TO ELABORATE FOR THE BENEFIT OF THE READERS WHO WON'T KNOW WHAT WE'RE TALKING ABOUT?
Andy: This girl came to see a show we did in a University of Pittsburgh Hall, she was from Ohio, she's not a part of the scene here, she doesn't give a shit about the scene here, she just came to see a show, and fuckin' burned a flag inside the building in front of a bunch of pigs. So, we're not allowed to do shows at Pitt anymore, and that was really the best place to have shows, because everybody would come out, it was all-ages, it was cool, and that was really the only space that was big enough to hold kids. There were six hundred people at that last show.
Justin: The problem with her doing it, civil disobedience and everything is totally cool, but
Andy: Do it outside.
Justin: And it just fucked the whole scene. Something really cool was going, and she didn't really think about it very much, it didn't seem like she was burning it to make any big statement, it just seemed like she was doing it to win some punk points.
Andy: If she was trying to make a statement, that would be cool, do it fucking outside.
MRR: BUT A PUNK SHOW'S NOT THE BEST PLACE TO DO IT ANYWAY, BECAUSE THAT'S PREACHING TO THE CONVERTED.
Pat: You could argue that.
Justin: Yeah, definitely.
MRR: YOU'RE NOT THE KIND OF BAND THAT I WOULD HAVE PICTURED DOING A MISSION OF BURMA COVER (That's When I Reach for My Revolver), AND MAKING IT A REGULAR PART OF YOUR SET.
Pat: Yeah, but everybody's doing Mission of Burma covers these days.
Justin: Yeah, I know. We just wanted to jump on the bandwagon. We heard everybody else doing it and thought it was cool.
Andy: Somebody said to us: 'Y'know, everybody else is doing it.'
Pat: Mission of Burma is a great band from Boston. When we decided to start doing it, we didn't know anybody else knew about Mission of Burma
Andy: About a year later, we saw two or three other bands list it on their records, the same song.
Annie: But everybody keeps saying it's a Pegboy cover. We were out on the west coast and some kind comes up to me, 'Why are they doing a Pegboy cover?' I'm like, are you insane?
MRR: I'VE NEVER EVEN HEARD OF PEGBOY.
Andy: Well, you ain't hip.
Justin: Oh, Gawd, what are you, c'mon.
MRR: I'M FROM SPIN, REALLY. I'M JUST TRYING TO JUMP ON THIS PUNK BANDWAGON.
Justin: Make a little note in your notebook: Pegboy-cool punk band. I must know them for next interview. When we started doing it, we wanted to do it because we thought it was kind of an underground thing, pretty obscure. Mission of Burma's a really good band. Also, a lot of the old punk bands, wouldn't be considered 'punk rock' now. So, we're not really discriminatory about what is and what isn't punk rock like that. Our set varies a lot from stuff that's real hardcore to stuff that's totally different. And that's one of the reasons that we do that. It sort of defeats the purpose of punk rock if it has to have a definition and a definite sound. And that' s kind of why the Mission of Burma cover is in there.

MRR: ALONG THOSE LINES, THE FIRST TIME I SAW YOU, I THINK IT WAS JANUARY OF '93.
Pat: Back in the day.
MRR: -AT THAT STRAIGHT EDGE SHOW.



Andy: Oh, I remember that. That fuckhead made fun of me for helping him out. Remember that? There was the one singer who was getting feedback out of his microphone and I told him it was just because of the way he was holding it. He had his hand cupped over the part that sound goes into, I said just hold it down lower on the neck. He started making fun of me! That fucking dick! Justin: I hate those straight edge kids! Andy: I just don't understand!

Justin: I hate those straight edge kids, they'll get ya.

MRR: LET'S GO KICK RONALD'S (a local militant straight-edger) ASS.

Justin: I was talking to Ronald tonight, he was like, 'Yeah, it's a college filled with rich kids, gonna kick some rich kid ass.'

Pat: Did he have a polo shirt on?

Justin: I was like, 'Ronald, are you going to get your fraternity brothers to do that with you?'

Pat: What was the question?

MRR: I WAS GOING TO SAY THAT THE FIRST TIME I SAW YOU, YOU WERE NOT AS DIVERSE, AND THE SONGS WERE A LOT LESS MELODIC, AND I THINK THAT BETWEEN THEN AND NOW, YOU'VE GOTTEN A LOT MORE MELODIC, BUT NOT NECESSARILY POPPY.

Pat: Bite your tongue.

MRR: I JUST HAD TO SAY THAT BECAUSE THE MRR REVIEW CALLED YOU POP.

Pat: We've been together for two years now, and hopefully we've grown in what we're doing.

Justin: And in the songs, we really go through our phases of what we like. Like, one day Andy comes in and plays me what I swear to God is a Crass cover, and the next he's playing like Naked Raygun. So, we go through our phases with the stuff we play, and I can see why we'd sound different to you.

MRR: NOT SO MUCH DIFFERENT, BECAUSE BACK THEN YOU HAD THE STRAIGHT-AHEAD SONGS LIKE 'KILL THE RICH', AND YOU STILL DO, BUT ALONG WITH THOSE NOW, YOU'VE ADDED DIFFERENT STUFF LIKE THE SKA SONG (Bettie Sue is Dead). AT THE SAME TIME, A LOT OF THE NEWER IYRICS DON'T SEEM TO TAKE THEMSELVES AS SERIOUSLY

Justin: Wait for the next CD.

Pat: We're much more serious now. How has it changed now? How do you see that change?

MRR: WELL, THE EARLY IYRICS WERE PRETTY TRADITIONAL PUNK THEMES, BUT THEN YOU ADDED LIKE THE SKA SONG, WHICH IS JUST TOTALLY RIDICULOUS . . .

Pat: Ridiculous with a point, though. Andy: It's an anti-homophobic song. Now you know!

Pat: Now you can fully appreciate it.

MRR: ON ALL THE DIFFERENT LEVELS OF MEANING. BEFORE I WAS JUST LIKE, 'IT ROCKS, AND I CAN SKANK TO IT.' NOW, I CAN SKANK AND THINK.

Pat: That's what we're all about: skankin' and thinkin'. It's a good thing you know, now.

Justin: And knowing's half the battle, as G.I. Joe says.

MRR: YOU HAVE A SONG ABOUT VEGANS?

All: Yes! Andy: Veganitis.

Justin: Yeah, well the thing is I'm straight myself, I'm straight edge, but I'm not like fuckin' XXX STRAIGHT EDGE XXX. Y'know?

MRR: NO, I DON'T.

Pat: I wonder how he's going to write that in there? I'm not straight edge. Write in big capital letters: STRAIGHT EDGE.

Andy: Draw a picture with exes all around.

Justin: We're not all straight, and sometimes we are, sometimes we're not. But the thing is, straight edge is just a personal choice. And what that song is about, Andy would know better than me, he wrote it, but the gist of it for me is if you're straight edge, you're straight edge for yourself, it's not because you're better than anybody. These vegan, hardline, hardcore, straight edge kids who want to kick your ass if you're not like them- they're such a bunch of fuckin' dicks. I can't stand them. They're so fucking annoying.

Andy: The song is really just an obnoxious way of saying, 'Lighten up.' Let everybody do their own thing.

Pat: Speaking as the vegetarian in the band- It just came out one day, and seemed like a clever thing to do.

Andy: I was the one who came up with the most obnoxious bits.

Justin: And the song itself, you have to take it with a grain of salt, mostly it is a joke anyway, with an undertone of seriousness. But if anybody heard it and got all pissed off, that's exactly what you're not supposed to do.

MRR: HAS ANYBODY SAID ANYTHING ABOUT IT YET?

Pat: In Eugene, Oregon, they were all giving us the finger, because we were playing at a vegan tea house. So, we figured we had to play it, just to be annoying.

Justin: They stayed, though.

Andy: It's because they wanted to beat us up. They met us outside, but after that, it was okay.

Justin: I think the punks in Eugene were as upset about Jerry Garcia as they were about Sid Vicious. (pause) I don't think we're going to be allowed back.

Pat: You can definitely edit this.

MRR: IT IS COOL THAT THE LAST COUPLE OF DEAD SHOWS STARTED GETTING VIOLENT.

Andy: They were fighting over pot. Annie: I dropped a bag.

Andy: I got it-get 'em! Fuck this pig, shit, he's got my weed!

MRR: I HEARD YOU WERE IN SAN FRANCISCO THE DAY THE 'ICON' DIED.

Justin: We were in San Francisco. There was somebody driving up and down the street in a big bus, chanting: 'Let's hear it for Jerry, long live Jerry Garcia.' And everybody would go, 'Woo!'

MRR: I'M DEFINITELY GOING TO EDIT THIS . . .

Andy: Well, you can print that part.

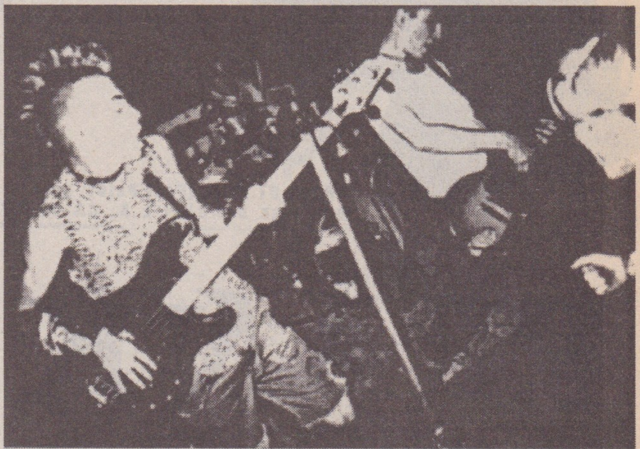
MRR: I WANTED TO ASK: YOU GUYS ARE ALL IN COLLEGE-SOME PEOPLE WOULD SAY THAT YOU'RE PART OF THE SYSTEM BY DOING SO. WHY ARE YOU IN COLLEGE?

Andy: I made the system. I happen to be a computer nerd, I made this all up, and if you're fucked, it's because of me.

Justin: Print that. I think, that to fight the enemy, you've got to know how the enemy works, for one. And in college, you learn that, there's no doubt about that.

Andy: That's definitely true. Last year, I was so pissed off every day that I was fucking annoying to be around. I was just politically spewing how you get fucked by the college, but it just made me realize that you get fucked everywhere else, too.

Justin: I'm not going to college for a career, because there's no career out there. Communications is my major, and I'm learning about brainwashing. I'm learning how mass media is used to persuade the masses to follow things that are totally unethical and immoral. My minor is women's studies, which is pretty much the study of inequality. But that's why I'm in college. I'm not planning on whenever I get out of college, starting my corporation and I'm going to be rich. I don't know what I'll do when I get out of college. I'll probably just play punk rock.



MRR: DO YOU GUYS HAVE ANY CONCRETE PLANS FOR THE BAND, OTHER THAN DOING WHAT YOU'VE BEEN DOING?

Pat: Play any basement in the country that will let us play.

Justin: If anybody quits in the next ten years, they get their ass kicked. That's the one unwritten rule of the band. Andy: As Pat used to put it, and this always used to get me, even though I agreed with him, I wanted to punch him: You're married to the band for the next ten years; no girls allowed!

Pat: She's all that I have left, and music is her name. Thanks, Crosby, Stills, and Nash, or whoever the fuck that is.

MRR: ANYTHING ELSE LEFT THAT YOU WANT TO SAY?

Annie: Pat sucks.

Pat: Yeah, we gotta thank Annie for doing her thing.

Justin: Annie's like roadie extraordinaire, boss person, I can handle anything. The rich just want to control you and fuck you. Y'know, I can't believe you didn't ask us what the main point of the band was, which was really good, because I'm so tired of explaining that. Pat: It takes fifteen or twenty minutes . . Justin: The whole kill the rich thing, and the name of the band was centered around the idea that nationalism was used to control the masses. That's why the name of the band was Anti-Flag; it was a denouncement of Nationalism worldwide. The only people who benefit off wars and nationalism are the rich, because the rich profit off wars. Working-class and poor people don't benefit at all. They're all in the same boat. Therefore, following a nationality is a pretty mindless thing to do.

Pat: And you can just put, see all other interviews we've ever done.

Justin: You have to admit, that's the fastest I've ever explained that.

Pat: One thing to remember is that we're straight (except Andy, he drinks sometimes), but straight-edge is an option and not a dogma. That's something that I think a lot of people are losing out on.

Justin: Touring and all that stuff, anybody can do it, all you got to do is bust your ass.

Andy: Steal a phone card.

Justin:The kids are out there, they're cool enough to give you a show. I'd like to thank everybody who put on a show for us this summer. You get on the phone and call one person in the town next to you, chances are they'll give you a show and a number for a person in the town next to them. Before you know it, you've got a town all the way across the country. But, you have to work hard. Anybody can do it.

Pat: One last thing: people are badmouthing punk rock now, because it's all a bunch of crap, it's all about trying to make money, it's all about this, it's all about that. But punk rock, and possibly the gay and lesbian communities, are the only communities that have the underground network that is there to facilitate that type of thing. Definitely, that is one of the positive things about punk rock, and keep that going.

Justin: Yeah, fuck this Green Day shit.

Pat: Definitely put that on.

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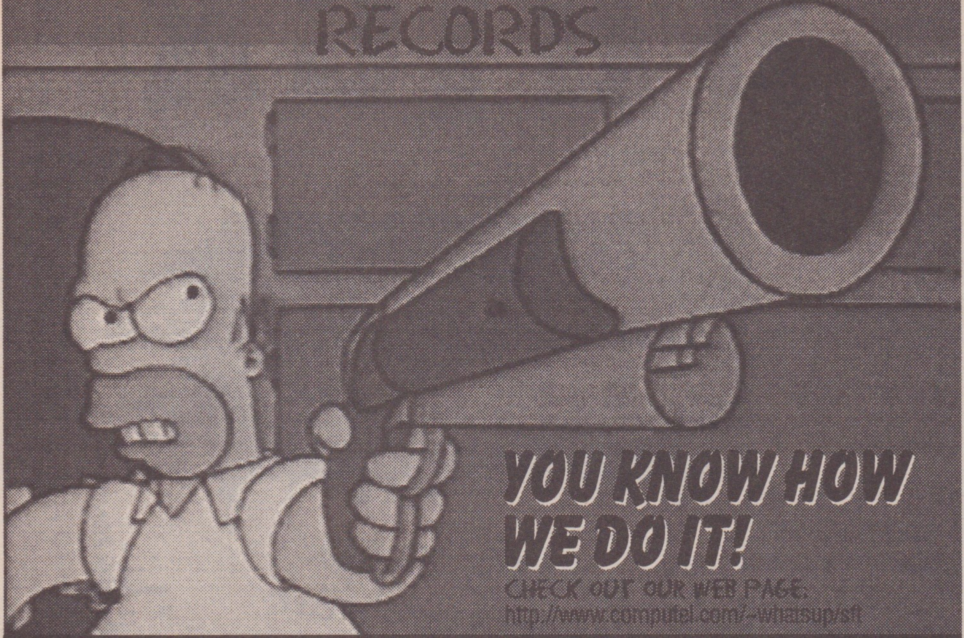

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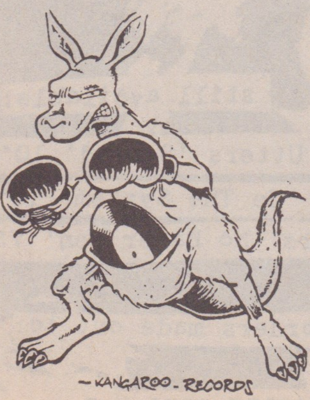

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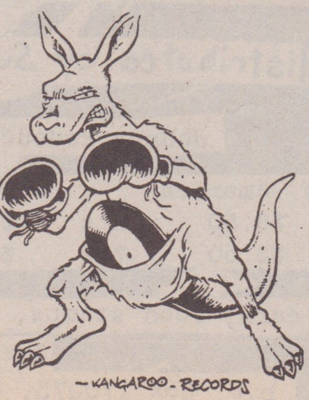

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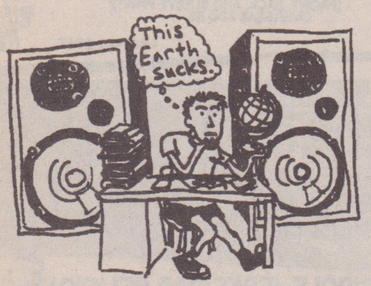

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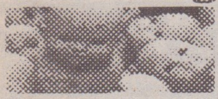

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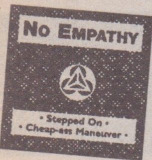

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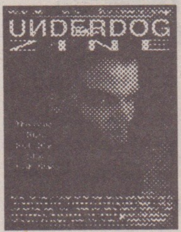

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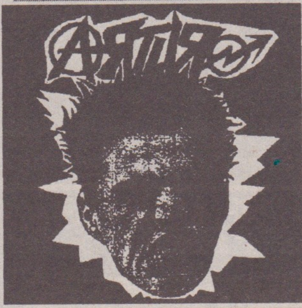

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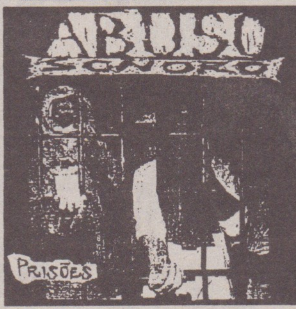

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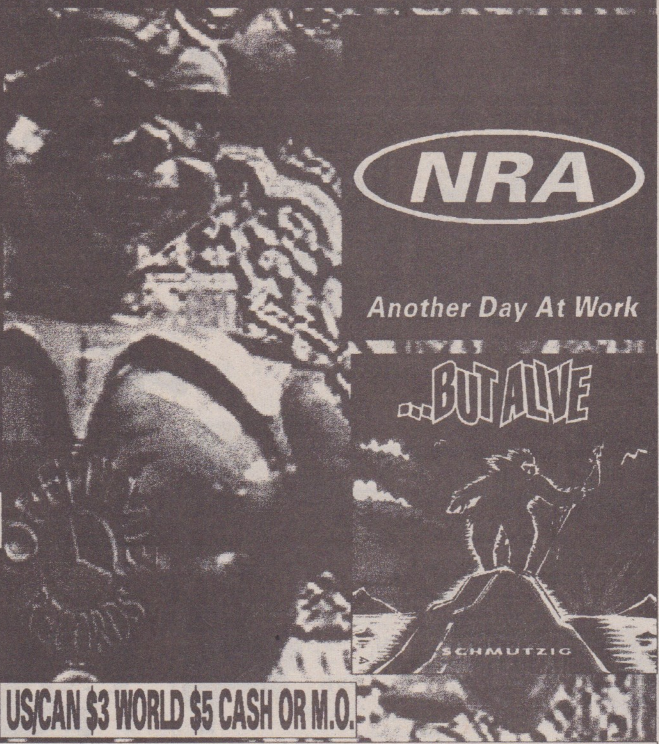

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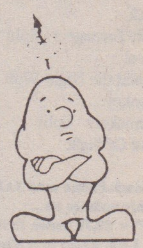

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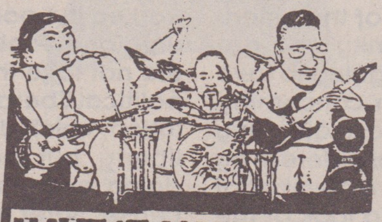

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THE KNIGHTS OF MALTA

"The Knights of Malta" was originally broadcast in the summer of 1984. We're running the transcription now, despite its decade old status, because some of the connections pointed out here are still quite relevant to the ongoing discovery of just how the really important political decisions are reached in our supposedly 'democratic' society. Your host, Dave Emory, takes you from here.

Today we are going to continue with the massive archive series analyzing the events in and around the shooting of the Pope, the Vatican banking scandals, and many other events overtaking the Vatican and the Roman Catholic Church these days. The last broadcast we dealt with an organization called the 'Opus Dei' - that is a far-Right-wing organization currently gaining influence within the Vatican. The subject of tonight's broadcast is going to be another Right-wing organization that is very powerful and that functions within the Catholic Church. This organization is popularly called 'The Knights Of Malta'. The formal name for this organization is 'The Sovereign Military Order of Malta', (SMOM). All the information we are going to be presenting on the broadcast this evening comes from an article called, "The Men Behind The New Counter-Reformation" by Kevin Coogan, published in a newsletter handed-out to investigative reporters called Para-Politics, edited by Johnathon Marshal (who is the former editor of Inquiry Magazine, currently writing editorials for the San Jose Mercury News.) We're going to begin the broadcast this evening by taking a look at the thoughts concerning the connection between the Protestant Reformation and Communism - those thoughts coming from a man named Professor Luige Jetta of Catholic Action. We're then going to take a look at what Coogan feels is the worldwide rise of Right-wing Catholic power. Then we're going to take a look at the Sovereign Military Order of Malta. The SMOM is the military wing of the Church, formed during the Crusades. We're going to take a look at some key American members of the SMOM. American SMOM members include present [1984] CIA Directory William Casey; former CIA Director John McCohn; William Buckley and James Buckley; and a number of other people. We are going to be talking about some key members of the American government and business community who are members of The Knights Of Malta. We're going to take a look at some fascinating information concerning just what the Knights of Malta involve. Basically, any member of The Knights Of Malta is considered by more than forty different countries to be a member of a 'separate' state'. We're going to take a look at the influence within the Reagan Administration of a number of Right-wing Catholic figures, including former National Security Advisor Richard Allen; present National Security Advisor William Clarke; and General Vernon Walters who is formerly Deputy Director of the CIA and currently one of the 'lynch-pins' of the Reagan Administration's Central American policy. We're going to take a look at the recent induction in The Knights Of Malta of former Secretary of State Alexander Haig. We're also going to take a look at Coogan's observations on possible 'anti-Soviet brinksmanship' by members of SMOM. We're going to take a look at the induction into The Knights Of Malta and the granting of a very high-status Knights Of Malta award to Reinhard Gehlen, Hitler's Chief of Intelligence for the Eastern Front, who served the same function for both the CIA and NATO, and went on to become chief of all German intelligence for the Federal Republic of Germany following WWII. We're also going to take a look at the influence of The Sovereign Order of Malta upon the anti-Communist 'witch-hunts' of Senator Joe McCarthy, and some interesting information about that. We're going to take a look at the presence in The Knights Of Malta of a man named Tom Bollen, also a law partner of Roy Cohn, an intimate of McCarthy, also a mafia lawyer, also identified by the Torbid Document as a key individual involved in the funding of Permindex (identified by the Torbid Document as one of the central organizations involved in the assassination of John Kennedy). We're also going to take a look at the role played by Mr. Bolen's law firm in New York City politics. The law firm of Sachs, Bacon and Bolen basically represents the Archdiocese of New York and its Right-wing Cardinal Cook. The last piece of information we are going to look at on the broadcast concerns basically the role of the Sovereign Military Knights of Malta's Cardinal Malta's Cardinal Spellman - one of the 'spiritual guiding lights' of that organization during the mid-Twentieth Century in this country. We're going to take a look at Spellman's role in American politics, specifically his role in the Vietnam war, his role in getting Diem appointed president; and we're going to take a look at some of the profound policy differences between President John Kennedy and his brothers and the Sovereign Military Order of Malta. We're going to begin by taking a look here at a quote from Professor Luigi Jetta, the key figure in an organization called Catholic Action. In the following article Coogan begins with some observations by Professor Luigi Jetta of Catholic Action. And Jetta's thought here are what he feels is the direct connection between the Protestant Reformation and the formation of Communism. In Coogan's article, Jetta writes as follows, from Para-Politics: "Four centuries ago began that laceration of Europe from which we suffer to this day; and it was the Reformation that worked it. Look at what has taken place as the years unfolded. Protestantism means religious liberalism. It did not take this religious liberalism long to become political liberalism, the liberalism of the French Revolution, which did not express the Christian concept of liberty, but that of a self-styled liberty; a liberty of doing everything and anything that is actually 'license'. After reaching power, liberalism kept saying, 'laissez-faire, laissez-passe' - then you see, the social question became more and more sharp, and the early romantic Socialism of the last century was born as an instrument for common defense. But this romantic Socialism has matured; it has become the advocacy of the dictatorship of a class; it has become a political system, Communism. As you see, there is a fatal logic to error. You see how tightly interwoven are the transformations in thought and the transformation in social conditions. Over the centuries, today's Communism has descended from the Protestant Revolution."

I would add there that Professor Jetta's statement

THE KNIGHTS OF MALTA

that there is a 'fatal logic to error' contains a considerable amount of probably unintentional irony. Keep in mind Professor Jetta's thoughts here, because although this might seem a little amusing to you - and the thought of an organization like The Knights Of Malta wielding a great deal of influence within our government may seem sort of bizarre - his thoughts are not as irrelevant as they might appear at first. And The Knights Of Malta - as arcane an organization as it might appear - is certainly not the subject for laughter. Those of you who find yourselves so inclined may want to put that laughter on hold til you hear something about The Knights Of Malta, and some of the people involved in it. There's been a lot of publicity in recent months concerning the so-called 'liberation theology'; that is to say, the role played in 'liberal' or 'progressive' politics by elements of the Catholic Church, particularly in Latin America. Kevin Coogan in his article takes note of that, and notes that something that has gained far less publicity is the fact that alongside of this 'liberalizing influence' within the Church, has been an opposite motion, a motion to swing the Church to the Right. And this Right-wing, or Fascistic drift within the Catholic Church, has been at least as evident and at least as important and far less publicized than the 'liberalizing' trend and elements. Coogan goes on to describe this and then basically locates the center for this Right-wing swing within the Catholic Church as being The Sovereign Military Order of Malta. Coogan goes on to describes The Knights Of Malta, and points out essentially that The Knights Of Malta was the military wing of the Catholic Church, a Vatican Order set up during the Crusades and dating back roughly a thousand years. Coogan writes as follow: "To understand the rise of Right-wing Catholic power worldwide, it is necessary to clearly identify 'the heart of the beast'. That is an organization called The Sovereign Military Order of Malta (SMOM), a Vatican Order that has been in existence for almost a thousand years. Better known as The Knights Of Malta, this organization began as the military arm of Catholic power at the time of the Crusades. Ever since that time The Knights Of Malta have been in the leadership of the Right-wing Catholic aristocracy of Europe in the crusade against secularism, Protestantism, Communism, or any other form of social organization that threatens the power of the Catholic nobility. It is no accident then that Professor Luigi Jetta, longtime head of Catholic Action, became a member of the Sovereign Military Order of Malta in 1948."

The next section of Kevin Coogan's article goes on to describe some of the prominent American members of The Knights Of Malta: "Today the resurgence of SMOM is best symbolized by the fact that SMOM member William Casey is the current head of the CIA. Casey will be one of the figures who will give the 'Donovan Award' - trophy of the OSS 'old boys' - to John McCohn (devout Catholic, SMOM member, and former head of the CIA)."

I will interject here that McCohn also went on to work for Bechtel Corporation, like another former CIA head, Richard Helms. Bechtel currently holds sway to a considerable extent in the Reagan Administration. Continuing: "It was McCohn in his position as one of the heads of ITT, who played a leading role in coordinating the destabilization of the Allende Government in Chile. Other leading members of American SMOM are William and James Buckley."

Next I'm going to skip down in Coogan's text and read a fascinating piece of information about The Knights Of Malta; namely the fact that forty different countries consider The Knights Of Malta to be members of a separate state. The next section of Coogan's text is going to go on to describe the role of Right-wing Catholics (not necessarily members of The Knights Of Malta) within the Reagan Administration; namely, former National Security Advisor Richard Allen; present National Security Advisor William Clarke; and also a man named Vernon Walters, former Deputy Director of the CIA and one of the key figures currently executing the Reagan Administration's Central American policy. Of the recognition of more than forty countries of The Knights Of Malta's 'political autonomy' - i. e. that forty different countries recognize The Knights Of Malta as a separate state, Coogan writes as follows. "There are over a thousand Knights in the U.S. alone. There are many thousands more in Europe and Latin America. About forty countries acknowledge that the Knights are a sovereign state, and the Knights have their own special passport that these countries accept. Strictly speaking, the current head of the CIA is the laws of about forty nations, a member of a whole different state as well as an American citizen. With the replacement of the Right-wing Catholic Richard Allen by the equally Right-wing Catholic William Clarke, as President Reagan's National Security Council Advisor, the influence of SMOM has increased. Allen's failure was chiefly due to his incompetence in manipulating Ronald Reagan, a skill that Clarke developed over his long years of service with Reagan. Another devout Catholic, General Vernon Walters (the brains behind the 1964 coup against the Goulart Government in Brazil and one of the 'dirtiest' figures in the American intelligence community) has become the key man for both Alexander Haig and William Clarke, in dealing with Central America. At the same time James Buckley is being elevated to an even-higher post in the State Department, as replaces Robert MacFarland (a close Haig aide who has been redeployed to become a member of Clarke's National Security Council staff). Given the fact that Alexander Haig, whose brother is a Jesuit priest, has the closest ties to the Right-wing Catholic-run Georgetown Center for Strategic & International Studies (CSIS), it is safe to say that Reagan will be under total control of this group should they decide to go 'eyeball-to-eyeball' with the Soviet Union in some new 'Cuban Missile Crises' situation."

Next I'd like to interrupt Coogan's text to present some more information about former Secretary of State Alexander Haig. Very recently Alexander Haig has been inducted into The Knights Of Malta. The next section of Coogan's text here that I'm going to present will discuss the willingness of various members of The Knights Of Malta - particularly these people within the Reagan Administration - to, as Coogan puts it, go 'eyeball-to-eyeball' with the Soviet Union; that is to say, the willingness on the part of The Knights Of

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Malta, to play political and nuclear brinksmanship. Coogan ascribes that to the willingness of The Knights Of Malta to go on a 'holy crusade' - apparently this is one of the main ideological bents of this organization, dating to its origins. The information concerning the induction of Alexander Haig into The Knights Of Malta comes from an article in New York Daily News, 1/19/83, headlined, "Wotta Knight". Worth noting that at this ceremony presided over by Cardinal Cook, who dubbed Haig 'Knight', the head of the American Knights of Malta, J. Peter Grace, basically lambasted the 'nuclear freeze'.

Returning to Para-Politics: "That people in an organization like The Knights Of Malta could be seriously prepared to run such brinksmanship games should not be doubted. As part of the belief structure of The Knights Of Malta, the notion of a 'holy crusade' for Catholic order is central. Men like William F. Buckley consider it the highest honor to be allowed to dress-up in special black capes with white Maltese crosses and swords, as they swear their lives to the defense of the 'Holy Mother Church'. In his book, Real Lace, Steven Birmingham captures some of the aura associated with the Knights: 'The Knights Of Malta comprise perhaps what is perhaps the most exclusive club on Earth. They are more than the Catholic aristocracy, they are the nobility, the royalty. While the Knights of Columbus are associated with lodge meetings and binges, The Knights Of Malta can pick up a telephone and chat with the Pope.'"

The next section of The Knights Of Malta article by Kevin Coogan deals with the induction of Reinhard Gehlen into The Knights Of Malta; and also refers to the fact that Reinhard Gehlen received the highest award from The Knights Of Malta - their highest decoration. Reinhard Gehlen was Hitler's Chief of Intelligence for the Eastern Front during WWII. His organization, Hitler's Eastern Front Intelligence organization was called Fremde Herre Aust - Foreign Armies East. Three months after WWII ended in Europe (three months after VE Day), Gehlen is flown into the United States in the uniform of a 4-star general, and his entire organization is then 'grafted-on' to the fledgling CIA and becomes the CIA Department of Russian & Eastern European Affairs. It provides the U. S. with all of its intelligence on Russia and Eastern Europe for more than a decade after WWII. Eventually it also goes on to become the official NATO Intelligence Organization; and following that, it became the West German 'CIA', the BND or Bundenstasrkreiekendiest, which it is to this day. [Ed: And later became the intelligence organization for reunited Germany.] In the following passage Coogan writes of Reinhard Gehlen's induction into The Knights Of Malta, and his attendant decoration. Also in the following passage Coogan is going to discuss the induction into the Knights and the decoration of a man named James Engleton. James Jesus Engleton was for many years the CIA's Chief of Counter-Intelligence. He also, with Gehlen, became a member of The Knights Of Malta in the immediate postwar period. Of the influence of The Knights Of Malta in launching the Cold War, and Gehlen's induction into The Knights Of Malta, Coogan writes as follows. "The crusading nature of the Knights led them to virtually launch both the Cold War, the McCarthy witch-hunt, and the last great crusade, known as the Vietnam War. In preparation for the Cold War, the SMOM gave on November 17, 1948, its 'Grande Crossia Merita Complacne' to none other than Reinhard Gehlen - a former head of Nazi intelligence, and one of the 'lynch-pins' of the Dulles/CIA-drive against the Soviet Union. To grasp the full impact of the award, it must also be realized that only three other men have gotten the 'Grande Crossia Merita Complacne' besides Gehlen."

That makes four people - including Gehlen - in the roughly one-thousand-year history of The Knights Of Malta. Continuing: "For the record, Gehlen's brother was the secretary to the then-head-of-state of SMOM, Catune Hohenstein." In a footnote to the passage I just read you, Coogan notes that the information concerning Gehlen's induction into The Knights Of Malta and his decoration by that organization, as well as the induction of James Engleton into that organization, comes from The Official General Roll Of The Grande Majesty Of The Sovereign Knights Of Saint John Of Jerusalem And Malta, 1949. More importantly, as Coogan goes on to note here, the brother of Reinhard Gehlen (who is secretary to this man Hohenstein who is then Head Of State for SMOM) may very well have been a member of the Gehlen espionage machine. This is by no means conclusive; but there is a hint at that from the other information presented here in Coogan's footnote. "Gehlen's brother is sometimes mentioned in biographies of Gehlen as having the code name 'Don Giovani' - and being based in Rome." So keep in mind Gehlen's brother was definitely Hohenstein's secretary, and Gehlen's brother may very well have been while serving in that capacity, one of Gehlen's intelligence operatives. About James Engleton and his induction into SMOM, Coogan writes as follows: "Even more amazing, given this history, is the fact that on December 27, 1946, SMOM awarded the 'Grande Crossia Merita Complacne' to James Engleton. Engleton later went on to recommend CIA funding for Luigi Jetta's Catholic Action, and for many years Engleton headed-up the CIA's Vatican Desk."

So Luigi Jetta, whose thoughts were read at the very beginning of tonight's broadcast, his organization Catholic Action, has been funded by the CIA. So again, his thoughts shouldn't appear nearly as funny as they may have at the outset of tonight's broadcast. Basically, if you find that information amusing, those are your tax dollars at work: Jetta's organization Catholic Action, funded by CIA. Worth noting here also, that James Engleton was not only the head of the CIA's Vatican Desk, but also (as noted in a subsequent Coogan footnote) was head of the CIA's Israel Desk. Make of that what you will. Worth noting also that James Engleton, while with the OSS, was responsible for the rescue of fascist Prince Justo Bolerio Borghese from Italian partisans.

The next section of the Coogan article deals with the profound influence wielded not only by The Sovereign Military Order Of Malta, but also what Coogan calls 'the Georgetown Axis', upon Senator Joe McCarthy (one of the main figures of the Cold War and the

THE KNIGHTS OF MALTA

'Communist witch-hunts' in this country. And the Coogan article also goes on to note the fact that McCarthy-aide Roy Cohn was a member of the law firm whose senior partner, Tom Bollen, is also a member of The Knights Of Malta. "It was the SMOM/Georgetown Axis that also launched Joe McCarthy's career. McCarthy was directly briefed by men like Father Walsh of Georgetown University, who, with the help of the FBI, fed McCarthy his story of 'Communists in the State Department'. It is not just a case of deja vu when the group is Georgetown CSIS, and it goes after such politically-pathetic groups as The Institute For Policy Studies, for their 'KGB connections'. It is particularly appropriate then that one of the leading figures of SMOM today should be Tom Bollen, of Sacks, Bacon & Bollen, the law firm of McCarthy-aide Roy Cohn. Tom Bollen's importance in Catholic affairs was underlined when President Reagan appointed Bollen as the U. S. representative to meet the Pope when the Pope stopped off in Alaska after his visit to the Philippines. Bollen, a top advisor to U. S. Senator Al DiMato, is also leader of the East Side Conservative Club in New York."

Note the association between McCarthy and Cohn, between Cohn and Bollen, and between Bollen and the SMOM. Also note the relationship between SMOM member Bollen and Senator DiMato of New York. Senator DiMato has been very vocal in attempting to highlight the alleged and so-far-unproven link between the Bulgarians and the KGB and the shooting of the Pope. Interesting to note also the influence of Father Walsh on Senator Joe McCarthy. In a footnote about Father Walsh, Coogan writes as follows. "Father Walsh was a fanatic anti-Communist and a leading American promoter of geopolitics. After WWII, Walsh went to German to debrief his old friend, Major Gėneral Carl Hoshoffer, the world's best-known geopolitician."

I would add here that Carl Hoshoffer was also the 'father' of German geopolitics, the German Veltenshang that lay behind Adolf Hitler. Carl Hoshoffer was also a key member of the German General Staff. Apparently the Sacks, Bacon & Bollen law firm also handles the legal work for the Archdiocese of New York, and the aforementioned Cardinal Cook, who, according to Coogan, has succeeded Cardinal Spellman as the 'spiritual head' of American SMOM. Of the relationship between Sacks, Bacon & Bollen and the Archdiocese of New York, Coogan writes as follows: "Sacks, Bacon & Bollen is also the major law firm for the Archdiocese of New York and its leader, Cardinal Cook. Cardinal Cook is the direct successor to Cardinal Spellman, who for years was the spiritual center of The Knights Of Malta. Not surprisingly, Cardinal Cook has come out recently in opposition to any attempt to limit the spread of nuclear weapons. Today, Cardinal Cook is filling Cardinal Spellman's role as 'grand protector and spiritual advisor' to the American wing of SMOM."

Next Coogan goes on to describe Cardinal Spellman's role in reactionary American politics. Coogan ascribes to Spellman much of the responsibility for America's involvement in Vietnam; and also states that without Cardinal Spellman's influence President Diem would not have come to power in South Vietnam. Next Coogan goes on to describe the irritation felt by SMOM towards President Kennedy. Now although President Kennedy was a Catholic, unlike his father Joseph Kennedy, he was not a member of The Knights Of Malta; and generally put a lot of distance between himself and the Catholic-Right. Worth noting that his father, Joseph P. Kennedy, was the pro-Hitler U. S. Ambassador to England during the Roosevelt Administration, later replaced because of his pro-Hitler sentiments. Apparently Joe Kennedy was very close to the so-called 'Cleveden Set', a group of powerful British industrialists and aristocrats who preferred the rise of Hitler to any other political events in Europe. Joe Kennedy's kids, however, as pointed out in a passage by Coogan - that is, John, Robert and Ted Kennedy - put a lot of distance between themselves and the Catholic-Right; none of them being members of The Knights Of Malta.

Continuing: "Diem's death and the apparent complicity of President John F. Kennedy in downfall of Diem, to this day still upsets one member of The Order - Cerul Toumanoff - a White Russian based in Rome who is the official historian of The Order. As Toumanoff explained to one of this author's sources, Kennedy felt very uncomfortable with his Catholic connections, and was indeed a little ashamed by them. So Kennedy sometimes went out of his way to show his independence from his Catholic roots. Such an attitude by Kennedy in Toumanoff's view was, 'a mistake'. It is worth noting that although Joseph P. Kennedy was a leading member of SMOM, neither John, Bobby or Teddy are members."

Now we're going to talk some more about SMOM's connections today - specifically some key financiers, and once again, political and intelligence figures within the Reagan Administration, and in general wielding a great deal of influence within the sphere of American power-politics. Tonight's material is from Para-Politics, Issue #6 (an Investigative Reporters Newsletter), an article called, "The Men Behind The New Counter-Reformation", by Kevin Coogan. We're going to be look at some of the key industrialists who are involved in The Knights Of Malta. We're going to look very briefly at a list of some of the key figures within the industrial sector of The Knights Of Malta; those figures being: Robert A. Aplenalp (the aerosol-spray king, a personal friend and close financial backer of Richard Nixon); Baron Hilton is also a member of this organization; as is Chrysler president Lee Iococca; also John Volte (former U.S. senator, former secretary of transportation) is a member of The Knights Of Malta. In the first section of the broadcast we're also going to begin a lengthy discussion of J. Peter Grace. J. Peter Grace is the president of W. R. Grace & Co. and the Grace financial empire has long figured in the ranks of political reactionaries in the United States. And J. Peter Grace is a very 'big man' in the Reagan Administration; a very 'big man' in the United States; and his company, W. R. Grace & Co. is very heavily influenced by The Knights Of Malta. J. Peter Grace himself - we're going to look at some of his background. We're going to take a look at his membership on the board of directors of Kennecott Cop-

per. We're also going to take a look at his role effecting the policies of 'Radio Liberty' and 'Radio Free Europe'. J. Peter Grace is also involved with the American Institute For Free Labor Development - that is a documented CIA 'front'. We're going to take a look at J. Peter Grace's employment of some of the Nazi technocrats and engineers involved in Project Paperclip (Operation Paperclip); that was a program whereby key people from the Nazi defense industries were brought over to the United States and put to work basically in the United States defense industry. We're going to take a look at section of an interlocking directorate between W. R. Grace & Co. and Citicorp (the parent corporation for Citibank in New York City). A number of different people hold memberships on the board of directors on both organizations, including a fellow by the name of Rodger Millican (who is a close ally of Strom Thurman of South Carolina). We're going to take a look at the association between W. R. Grace & Co,. (the main element in the Grace financial empire), and the Fleek cartel of Germany. The Fleek cartel is very much involved with German steel production was one of Adolf Hitler's principal financial backers, and was one of the dominant elements in Hitler's war production. We're going to take a look at a charge in the Soviet press, that apparently was based on information revealed by West German investigative reporters, that the Fleek Group also helped fund the National Party of Germany - a neo-Nazi sect that was linked in an article in Eagle Magazine to Mamtony Argaren and the attempt on the Pope's life. We're going to take a look at a section of that Eagle Magazine article dealing with NPD but in turn linking NPD to Permindex - one really could not call Permindex a 'CIA front', but it is a 'Western intelligence front' and is very much involved in the assassination of President Kennedy. We're also going to take a look at J. Peter Grace's appointment to a businessman's council to reduce the costs of government - this is a relatively recent [1984] appointment made by Ronald Reagan. We're going to take a look in more detail at J. Peter Grace's numerous intelligence connections. A vice president of W. R. Grace & Co. (by the way, W. R. Grace & Co. being a long-standing affiliate of the I. G. Farben cartel in Germany) - one of the vice presidents of W. R. Grace & Co. is a fellow named Antonio Navaro, a Cuban exile closely-affiliated with the U. S. intelligence community. Also a fellow named Frances Flanigan holds a lot of weight around W. R. Grace & Co.; Frances Flanigan was a member of the Ad Hoc Committee On Chile, put together by ITT during the Allende Administration in Chile. Of course Allende was deposed in a very bloody Right-wing coup largely influenced by the United States. We're going to take a look at W. R. Grace & Co. funding of The American Council for the International Promotion of Democracy Under God - that apparently has been linked to the Pro Dio movement (another Right-wing organization and movement within the Catholic Church). The Pro Dio movement according to some Italian journalists is very closely-affiliated with the mafia, as well. We're also going to take a look very briefly at some ties between the Propaganda Dua Scandal figuring so prominently in the tangle of malfeasance currently 'oozing' out of the Vatican. We're going to look at ties between the P-2 Lodge (the Propaganda Dua Lodge) and The Knights Of Malta.

The first thing we're going to be looking at in connection with The Knights Of Malta concerns a list of prominent industrialists who figure in this organization, including; Robert Alplanap, Baron Hilton, Lee Iococca, John Volpe, and others. And the key man in the industrial wing of The Knights Of Malta is the aforementioned J. P. Grace, president of W. R. Grace & Co. From Para-Politics: "An accurate estimate of the financial power wielded by The Knights Of Malta is the United States has not yet been made. Yet it is immense. Some of SMOM's members who are somewhat known to the public include: Robert A. Alplanap; Peter M. Flanigan; Baron Hilton; Lee Iococca; James J. Ling; John A. McCohn; Spirus Scourus; and John A. Volpe. But if there is one corporation which is at the financial center of The Knights Of Malta, it is W. R. Grace & Co. J. Peter Grace, the head of the company, is also the president of the U. S. section of SMOM. Eight members of SMOM including the Order's chancellor, John D. J. Moore, former U. S. Ambassador to Ireland, are members of W. R. Grace's board of directors. One member, Felix Larkin, the chairman of W. R. Grace, was the general council to the Department of Defense from 1949-1951, and received the DoD's highest award in 1951, the year he entered W. R. Grace. Grace is among other things a member of the board of directors of Kennicot Copper; he also sits on the board of directors of both 'Radio Liberty' and 'Radio Free Europe'; as well as The American Institute For Free Labor Development."

Of course Radio Liberty and Radio Free Europe are very closely affiliated with the CIA and the Cold War; and it's currently (1984) headed by James Buckley (a member of The Knights Of Malta), along with J. Peter Grace and James' brother William F. Buckley. Worth noting that the AIFLD (the American Institute For Free Labor Development) is a documented CIA 'front' - documentation for that can be found among other sources, in Philip Agee's book, Inside The Company - A CIA Diary. A lot of other documentation on AIFLD is available as well. Interestingly enough, J. Peter Grace has also brought a number of different Nazi engineers, and what Coogan refers to as 'technocrats' into his organization W. R. Grace & Co. (In broadcasts to come we will talk about this; specifically about J. Peter Grace's association with Otto Ambrose, one of the key members of the board of directors of I. G. Farben and a key I. G. Farben engineer, and this fellow was instrumental in setting-up the Auschwitz concentration camp and other concentration camps. He also worked on a camp called Monowitz; more about that next time.) The next passage documents connections between J. Peter Grace and his company W. R. Grace & Co. and Citicorp - the parent corporation of Citibank. Apparently there is to a considerable extent and interlocking directorate between W. R. Grace & Co. and Citicorp. There are a total of four directors including J. Peter Grace, who sit on the board of directors of Citicorp. One of these fellows is a man named Rodger Millican. Rodger Millican is from South Carolina and is closely

affiliated with key Right-wing political figure Strom Thurmond from South Carolina. Rodger Millican is also affiliated with a man named Larry McDonald - who is one of the 'luminaries' in the 'new'-Right; and apparently runs a private intelligence organization that is responsible only to him. Of J. Peter Grace and some of his many intelligence connections and connections with the far-Right, Coogan writes as follows. "J. Peter Grace however, is right at the center of SMOM/CIA. A director both of Kennecott Copper and one of the heads of both Radio Liberty and Radio Free Europe and the AFLID, J. Peter Grace is at the heart of Right-wing CIA-input into both Poland and El Salvador. J. Peter Grace, according to the top Nazi-hunter Charles Allen, has also used his firm to place ex-Nazi technocrats who were brought to the United States via Operation Paperclip. In financial circles, W. R. Grace maintains close ties with Citibank and J. Peter Grace is one of Citicorp's directors. Three other Citicorp's directors are also on the board of W. R. Grace & Co., including Rodger Millican from South Carolina. Millican, a financial-angel for Strom Thurman, is now on the board of Larry McDonald's Western Goals Foundation (which is his own private intelligence organization)."

The next section of Coogan's article documents connections between W. R. Grace & Co. and the notorious Fleek Steel Group of Germany. Fleek, a steel-manufacturing cartel in Germany, has been closely affiliated with reactionary elements in Germany for a long time. Fleek was not only one of key organizations in funding the rise of Adolf Hitler, but the Fleek Group represented one of the 'lynch-pins' of Nazi war-making potential. In addition, we are going to look at some charges made in the Soviet press, based on apparently, information revealed by the West German press, that charges the Fleek Group with the funding of the NPD - a neo-Nazi group in Germany today. We're also going to take a look at the 31%-capital-participation by the Fleek Group in W. R. Grace & Co. And we're going to review some information from an Eagle Magazine article. Eagle is a mercenary-trade publication similar to Soldier of Fortune Magazine. This Eagle Magazine article links the NPD with Methadia Jacque, convicted would-be assassin of Pope John Paul II. Of the relationship between W. R. Grace & Co. and the Fleek cartel in Germany, Coogan writes as follows. "Most sinister of all, however, is W. R. Grace's close relationship with the notorious Fleek Steel Group in Germany. The Fleek connection dates back at least to the early 1950s. According to the August 20, 1981 International Herald Tribune, the Fleek Group, which is still controlled by the family, has paid $365-million dollars for a 31% interest is W. R. Grace. Fleek was one of the leading cartels in Nazi Germany. The head of the firm got a short sentence during the Nuremburg trials, and promptly went back into business with the family still in control of the firm. In the 1950s Freddy Fleek was sent to W. R. Grace & Co. in New York to 'study business'. Today the Fleeks are back in business funding Nazis. According to the Soviet publication New Times, 1/4/81, the Fleek and Meserschmidt interests along with Deutsche Shell were exposed by the West German press for their funding for the neo-Fascist National Democratic Party."

Interrupting Coogan's narrative here for a second; ordinarily I would not present information from the Soviet press here on this broadcast - not that the Soviet press is necessarily wrong all the time as certain interests in this country would have you believe. But certainly the Soviet government is an advocate; and as such, can be expected to tout its own cause. So anything that is offered forth by the Soviet government or any other advocate group, is to be taken with a generous 'dose of salt'. One of the things that I think warrants this piece of information's inclusion in this broadcast is that the Soviet New Times article was according to Coogan based on reports in the West German press. It would seem to me that this information should be relatively easy to verify, and so I'm offering it forth here. Again, not as anything definitely conclusive, but as information to be stored away for further use - and as I say so often, 'food for thought, and grounds for further research'. Now keep in mind for the time being the alleged ties between the Fleek Group and the NPD. We've seen the NPD before in our broadcast in connection with the shooting of the Pope. Now I'm going to read a short section from an article from Eagle Magazine, 6/82, a mercenary-trade publication similar in scope to Soldier of Fortune. The section of the article I'm going to read links the aforementioned NPD with Memetaligieah and his attempt on the life of the Pope. Furthermore the article goes on to link the NPD with an organization called Permendex; although Permendex is here referred to as 'an independent assassination bureau' - Permindex, as we've seen before in our broadcasts, is a Western intelligence organization that has also received a lot of funding from private industry. And Permindex, in addition to being involved in the assassination of President Kennedy, has a number of different ties with many of the reactionary elements involved in the growing tangle of scandals around the Vatican and the shooting of the Pope. Present in both Propaganda Dua and the Pope shooting scandal we find mafia elements, we find Western intelligence elements, key industrialists, and so forth - many of these same elements being present in Permindex. And indeed, we looked at the common association of Permindex director Clay Shaw, with Prince Gusto Valerio Borghese - one of the prime movers of the Italian-Right at this time. Keep in mind the Soviet charges based on West German reports according to Coogan (as yet unverified); but keep in mind those Soviet charges that there is a link between the Fleek Group (former backers of Hitler, armorers of Hitlers), and the NPD. Because Eagle Magazine, a publication that falls on the exact opposite end of the political spectrum from the Soviet publication New Times - links the NPD with Memetaligeah, and in turn with Permanex (one of the key elements involved in the assassination of President Kennedy). Permindex, by the way, one of its corporate fronts is called the 'Central Mondeali Commerciali' and was based in Rome.

From Eagle Magazine, 6/82, an article authored by John Dee, called, "Who Shot The Pope?": "Once inside West Germany, Memetaligeah was safe-housed for nearly eighteen months by a neo-Nazi sect called The Nationalist Party of German, (NPD). And what sort of outfit is the NPD? Intelligence spe-

cialists in the U. S. and Europe have confirmed that the NPD has just recently reemerged after nearly a decade of silence. During its height of activity during the early 1960s, the NPD was a 'cover' employed by the most deadly private assassination bureau of the recent decades. A bureau that was officially named as the unindicted co-conspirator in the assassination of President John F. Kennedy, and in nearly thirty aborted assassination attempts against French President Charles DeGaulle. That bureau, which was housed out of a nondescript, Montreal-based international trade exposition company, was called Permindex. A review of the Montreal Press of 1967 and of the court transcripts of the simultaneous 'State of Louisiana vs. Clay Shaw Case' will reveal a detailed documenting of the role of Permindex and its Italian and Swiss subsidiary companies in the JFK and DeGaulle affairs. The NPD hand in ushering Memetaligeah into the hands of Khaddafi and on to St. Peter's Square, has triggered speculation and concern in European security circles that the Permindex apparatus has been reconstituted."

Again, certainly by no means conclusive, but worth keeping in mind in light of the possible relationship between the Fleek Group and the NPD, and in turn between key Sovereign Military Order Of Malta person J. Peter Grace and the Fleet Group. Bear in mind that the Fleek Group has a 31%-captital-participation in W. R. Grace & Co. Returning to the Kevin Coogan article dealing with the Fleek/Grace relationship. The Coogan text here goes on to relate the fact that the Fleek Group is currently involved in one of the biggest scandals in recent years in West Germany. Basically three key members of the German Social Democratic Party have been linked to taking bribes from the Fleek Group - this all going to strengthen the German far-Right. Coogan writes about this as follows: "Currently the Fleek interests are at the center of the biggest financial scandal in West Germany in years. Three members of the Schmidt Government, Economics Minister Otto Landsdorf, Finance Minister Hans Maxwoffer, and Schmidt Chief-of-Staff Manfried Lanstein are being investigated for taking bribes from the Fleek Group. The effect of this scandal is to further weaken the German Social Democrats, and strengthen the Right-wing opposition - many of whom are also known to have economic ties with the Fleek Group."

The next section of Coogan's text goes on to deal with J. Peter Grace's appointment last Spring to a Reagan Administration businessman's group to attempt to cut the costs of Government. "The influence of J. Peter Grace has continued to rise in the Reagan Administration. On March 3rd, President Reagan announced that Grace would head-up a special businessman's group to study ways to 'cut Government costs'. The council will have thirty to forty leading businessmen on it, and already Grace has begun commuting to Washington at least two days a week. Grace has long been a fanatic advocate of 'free enterprise'. According to Maxwell Newton, the financial editor of the New York Post, and a big fan of Grace, J. Peter has 'a formidable economics group within his company structure that produces as torrent of damning evidence of the destruction being caused in this country by big Government.'"

The next section of Coogan's article goes on to document in greater detail J. Peter Grace's connections with the U. S. intelligence community. A vice president of W. R. Grace & Co. is also a prominent Cuban exile and a close affiliate of the U. S. intelligence group. His book was published by the Buckley family's Arlington House publisher. And there is fellow a fellow named Frances Flanigan who is on the ITT-organized Ad Hoc Committee For Chile - intimately involved in the U. S. intelligence community's successful efforts at destabilizing the Allende Government in Chile. Perhaps most importantly, the Coogan article here documents connections here between W. R. Grace & Co. and The American Council For The International Promotion Of Democracy Under God. That organization is headed by a man named Father Felix Morleon and is closely-affiliated in turn with the Vatican's Pro Deo movement. And the Coogan text here contains a statement by an Italian journalist that the Pro Deo movement represented the intersecting point between the mafia and the Vatican - very important in light of the tangle of organized crime interests that have emerged so very prominently in the background of the Ambergeneie Scandal, the Propaganda Dua Scandal, and the shooting of Pope John Paul II. Of the relationship between Grace and the intelligence community, and between W. R. Grace & Co. and the Pro Deo (identified by an Italian journalist as the mafia's link to the Vatican), Coogan writes as follows: "J. Peter also has a very big group concerned with intelligence. Heading this group is Antonio Navarro, a vice president of Grace & Co. and a Cuban exile. Navarro, who went to the same Jesuit school as Castro and later worked with him against Batista has a book describing his efforts called Tocayo. Tocayo was published by the Buckley-controlled Arlington House. Another Grace executive involved in intelligence 'dirty-work' is the Group's representative in Washington, Frances D. Flanigan. Flanigan was one of the ITT-organized Ad Hoc Committee on Chile during the Allende period. One of the most sinister roles that W. R. Grace & Co. has been involved with is the W. R. Grace Foundation's funding of The American Council For The International Promotion Of Democracy Under God. This organization is directly tied to Father Felix Morleon's Vatican-based Pro Deo movement. When one knowledgable Italian journalist was asked about the Pro Deo movement, he replied, 'If you want to know where the Vatican meets up with the mafia, that's it'."

Worth noting is a footnote here to the previous passage. Continuing: "The whole mafia relationship with Sovereign Military Order Of Malta is very interesting. The most prominent figure who is sometimes suggested to have mafia friends is Frank Sinatra, who for many years has been obsessed with joining SMOM." Worth noting here that Frank Sinatra organized Ronald Reagan's inauguration ceremonies, and one of the guests at those ceremonies was Licio Gelli, Grand Master of the Propaganda Dua Lodge, and a fellow who was arrested in connection with the Bank Ambriegino collapse last Fall. That concludes this broadcast.

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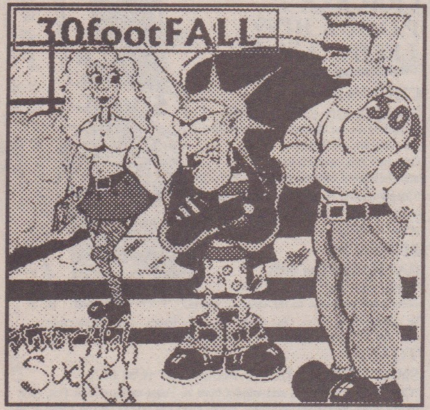

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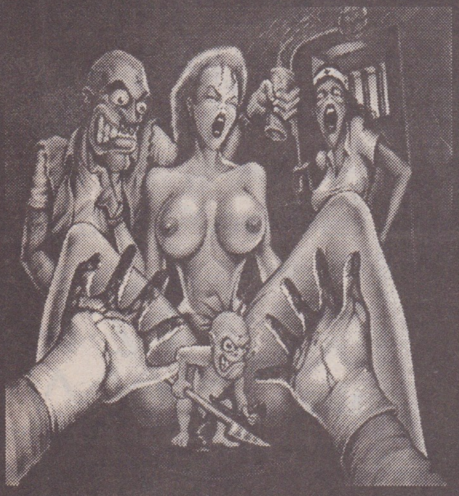

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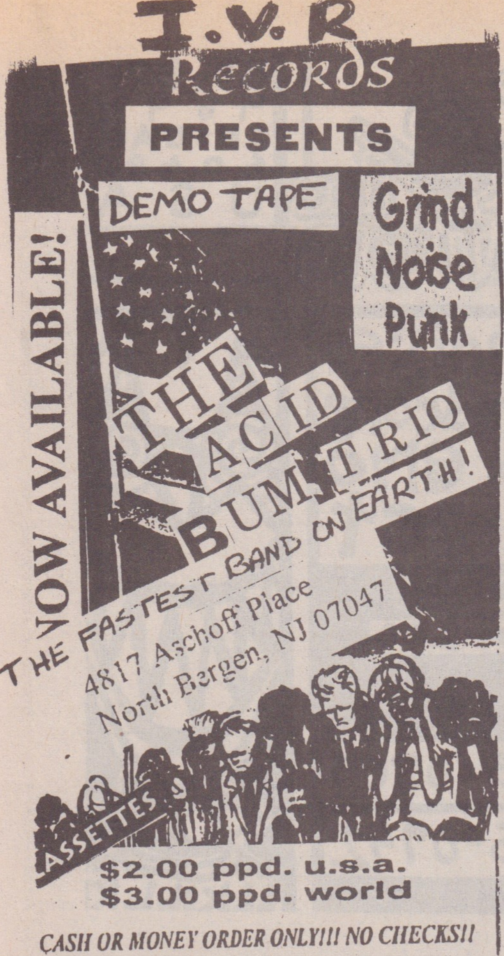

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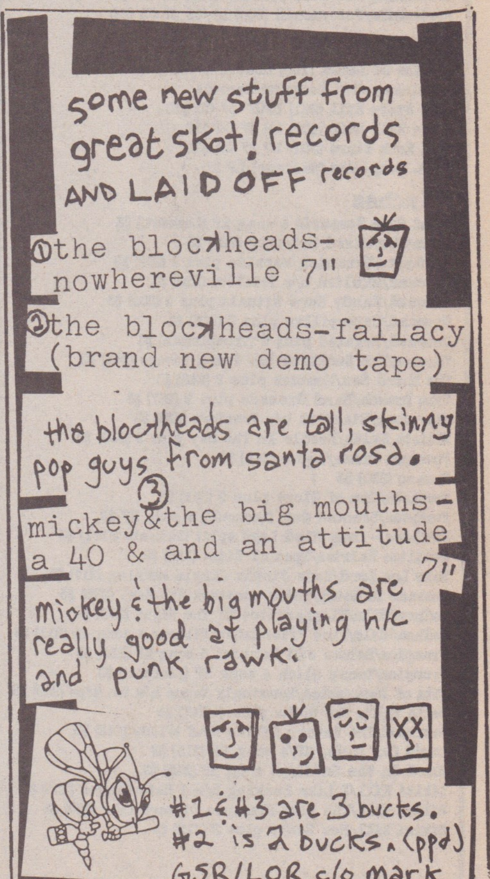

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MRR BOOK REVIEWS

Swallowed by the World • Robert Sutter
97 pages • $4
In Your Face Publishing • PO Box 153066 • Santa Rosa • CA • 95402

Self-publishing is great. It is power to the people, the voice of the masses, it is DIY and anyone can do it. Robert Sutter's Swallowed by the World is a story of small town punk hate which catches you off guard as does the surprisingly tense ending. The events unfold in Santa Rosa, and follow a young man named Jona, a hapless loser who is mad at the world. He goes through some troubling realizations about hate, oppression and the empty reward that is revenge. The story tackles a lot of big issues, in ways that are not instant gratification fantasies where the punks are always right and victorious. It's refreshing to read a zine style publication that's not autobiographical in the first person, too.

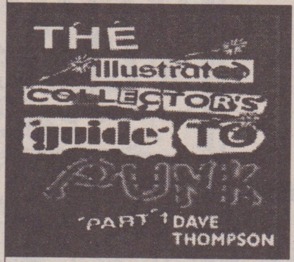
The problem is that, while the book is essentially a monologue in third person, the character of Jona is kind of skimpily filled out, so that I kept wondering about certain things. Like, why is he living with these people in the punk house but constantly maligning them, except when they are following his glorified lead to the protest? Why hasn't he done anything constructive before this point, if he's so hell-bent on revolution? Why is he incessantly preaching nonviolence, irritating enough by itself, then hypocritically going off at the slightest provocation like a psychotic? If the book explained a little more how Jona gets from point A to point B, his character would seem less hypocritical.

But as it is, I was reminded of other bitter, unemployed punks who have a manifesto of squatting and scamming, who don't want to work for The Man, but are happy to squat and scam off their employed friends. Hasn't everybody had one or two of these couch tourists in their house? Then, when you get sick of them pontificating in your kitchen and want them out, they act like you are the landlord. If you are a punk and want to write about your troubles, no one's going to be impressed with a little mewling over messy roommates (especially if you are a guest, like Jona) and fights with skinheads (especially if you pick the fights yourself, like Jona does). I mean, you are going to have to come up with hard prison time, amputations, scabies... It just seemed to me that the character was a bit whiny before any of the action took place, and it confused me in the transition towards his taking a stand.

There's also, I'm going to be careful with my words here... for a book with such strongly stated ethical intentions, there is a weird feeling about women in it. Like, the cat that shits in some roommate's bed, gets called "fucking bitch," "fat bitch," and "stupid bitch," in a book with otherwise religiously non-offensive language. And Jona's big suggestion for how hate is perpetuated is "numerous mothers pursuing many bad plans, creating many social fuck-ups." Just because every fascist has a mother doesn't mean women are to blame for fascism. I'm not trying to be picky, but it made me uncomfortable.

Separating Robert Sutter, the punk writer, from Jona, the character, is why I ended up really liking *Swallowed by the World*. I may have aesthetic opinions or whatever, but you really can't argue with the idea of writing stuff down and printing it yourself. It takes a lot of effort to make something like a novel. Especially one that isn't funny but is serious, and one that unapologetically takes a political stance instead of hiding behind cynicism and nervous laughter. The rest is just fine-tuning. — Greta S.

The Illustrated Collector's Guide to Punk: Part 1 • Dave Thompson
366 pages • $14.95
Collector's Guide Publishing • Box 62034 • Burlington • Ontario L7R 4K2 • Canada



Punk officially has gray hair now. Yes, a collector's guide now serves to delineate between the first and second lineup of the Mekons, to clarify the album history of 999 and to archive the radio work of the Outcasts. Can a treatise on the benefits of plastic sleeves on Clash record covers be far behind?

A better question might be, "How did Mr. Thompson compile such a mammoth work without flipping his lid?" It's sitting right here, though, a testament to microscopic research and determination, a chunky, CD-sized guidebook crammed with more discographies, personnel listings and chart logs than anyone should be exposed to.

Yet, I can't put the cursed thing down. Did you know, for instance, that Johnny & the Self-Abusers broke up on the day (in 77) when their only single was released, and that three of the guys later formed Simple Minds? Or that the Yachts also recorded as the Chuddy Nuddies?

Surely only a closet collector would be inclined to care, you're thinking. That's possible, but the depth of details is fascinating. Coupled with plenty of sleeve art, the effect is like discovering a record store frozen in time, with a clerk who knows every last pressing and stacks of forgotten 45s piled to the ceiling. Still, it's scary that punk fans can now be lumped together with Beatles collectors and the ilk of matrix-number fatties that infest record shows.

The author decided on who gets covered and who doesn't using something like scientific intuition. Admittedly, there's no single method that could please everyone. However, it works out on the whole. The main rule is that bands had to be recording during 1976-78. This leaves some interesting gaps (no Pop Rivets) and even screwier inclusions (Ultravox — ouch).

More often, the project is steered in good judgment by Thompson's philosophy: "Punk was an attitude," he writes, "and in 1976, the boundaries were very clearly drawn." So Elton John is

basically out, and the Pathetix are in. The puritans may of course beef at listing Elvis Costello and not Nick Lowe. I'll take up that argument after I stop drooling on the Rezillos page. Thompson also pulls an innovative trick for popular bands whose careers extended into the 1980s. These discographies run until a greatest hits collection was issued, bypassing embarrassing late-period work.

Two more volumes are promised, the first covering post 1978 England. Get ready the knives and forks for the other, a book on the US scene, which I can't wait to scour for mistakes. What have I become? — Chris Davidson

Sounding Off!: Music As Subversion/Resistance/Revolution
edited by Ron Sakolsky & Fred Wei-Han Ho
351 pages • $20
Autonomedia • PO 568 • Brooklyn • NY •11211

In general, anthologies have a tendency to be very mixed bags. That may be an obvious, after all, the whole point of creating an anthology is to present an eclectic mix of ideas and viewpoints that hopefully come together to reveal some larger truth. Unfortunately, editing ain't as easy as it looks, and most anthologies show more variety in quality than they do in viewpoint, weaving brilliant jewels of insight with muddled, unreadable crap.

Ron Sakolsky and Fred Wei-Han Ho's *Sounding Off!: Music As Subversion/Resistance/Revolution* is a perfect illustration of this syndrome. Sakolsky and Ho do an admirable job of representing the diverse movements at the fringes of modern music, but the simple fact is despite some of the essays being enlightening, almost half are not.

This disproportionate amount of intellectual deadweight is largely a product of the postmodernist philosophical biases that tend to manifest in most Autonomedia publications. Essentially, postmodern philosophy reads like nihilism taken to the *n*th degree: since no one's standards are better than anyone else's, anything can be proclaimed high art. On the surface, this seems like a potentially liberating and democratic approach to art, but in practice, it acts as the exact opposite. Because the artistic merit of a piece is judged not on the innovation or technique of the artist, but the context into which the material is placed, art becomes an elitist, dispassionate thing.

The earliest manifestation of the postmodern aesthetic was probably in the 1920s, when Marcel Duchamp took an old wine rack he found in the garbage and placed it in a gallery, declaring it "found art." Duchamp's philosophy has become more and more dominant in the arts over the years, resulting in the elevation of pontification over creativity. In *Sounding Off!* this approach is represented by "plagiarism artists" like the Tape-Beatles and John Oswald (known for his "Plunderphonics" project). The Plunderphonics 12" EP, which was released in October of 1989 and destroyed by court order in January, 1990, consisted of several recordings of songs by other artists that Oswald had electronically altered. His "plundered" version of Dolly Parton's "The Great Pretender," for example, is essentially nothing more than the original tape slowed down. Chris Cutler, a writer and experimental musician himself, is somehow able to take this seriously enough to be able to write a very long and complex essay on how Oswald's work forces us to question such basic artistic concepts as "originality." My question: why? Why do we even need to question the value of these things? In reality, even that is begging the real issue. Whatever value there is in Oswald's work can be understood only on an intellectual level (and this is even more true of Cutler's analysis), and therefore what he and Cutler have truly accomplished is to split apart emotion and art. At most, it may be seen as an interesting intellectual game, but I can't imagine Oswald's work ever becoming a part of my life in the way that the Dead Kennedys, Pink Floyd or Miles Davis have.

I spend so much time on Oswald/Cutler because their attitudes are representative of a great deal of the material here. Just as the writers see music and art in purely theoretical terms, they also see the objects of subversion as being theoretical and abstract. There is a lot of talk from these writers about how music can subvert "paradigms", but very little consideration of what kind of real, solid effect this subversion will have on the lives of actual people. In many of the pieces, such as Robin Ballinger's "Music as Resistance," people seem to appear more as abstract ciphers than as concrete and independent-minded beings. In "The Imaginal Rave," Cinnamon Twist creates a Timothy Leary-esque manifesto on the liberating potential of the rave scene as "A collective moulting ritual for the human species." This is the flip side of the academic jargonspeak of Ballinger, Cutler, et al.—flower child imagery strung together almost randomly, so that it seems like rephrasings of the same paragraph over and over again. Hakim Bey contributes an essay entitled "Utopia Blues," which is, shall we say, pure Hakim Bey (only more so). The only thing I've been able to figure out about "Utopia Blues" is that it apparently has something to do with the sacredness of music in various societies. If possible, Bey is more incoherent than usual here. After reading more than my share of his stuff, I've finally come to the conclusion that Bey's intellectual faculties fall somewhere above those of Dan Quayle but below a lobotomized iguana.

But there is more to *Speak Out!* than pseudo-intellectuals and acid casualties. In fact, these essays contrast sharply with those on the other end of the spectrum, which deal with musicians who are also activists and organizers, like Judi Bari (of Earth First! fame), Louise Bennett-Coverly, and Billy Bragg. The difference between these artists and those in the John Oswald school is that where Oswald and his colleagues may dedicate their lives to serving Art, Bari and the others make Art serve them. They see it as an actual method of communication, a way to bring people closer to themselves and to each other, rather than an amusing toy to play with.

Sound Off! devotes a great deal of space to essays that examine

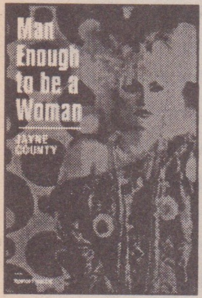
MRR BOOK REVIEWS

the phenomenon of "world music" and the issues presented by its newfound marketablility. Strangely enough, this is the part of *Sound Off!* in which punks might find the most relevance because so many of the issues that world musicians have to deal with parallel those that punks are being forced to deal with as big record companies attempt to strip-mine their communities for talent. Over the last few years, big-name white pop stars like Paul Simon and David Byrne have taken to using Third-World musicians in order to "freshen up" their own music. This has raised concerns that music which developed out of the lives and traditions of non-European cultures is becoming just another commodity for the record industry. In addition, there is the question of whether the music is going to become homogenized as a result of its own success as more artists struggle for the attention of larger audiences. These issues are summarized beautifully by Ron Sakolsky's "World Music at the Crossroads" and "The Rattling of the Drums: Political Expression in World Music," which is a transcription from a panel at the 1989 W.O.M.A.D (World Of Music And Dance) Festival in Toronto. Sakolsky does not so much analyze the issues as condense them into a journalistic format, presenting all the points of view. He does a clean, concise job of it, and the piece is a perfect introduction for those unfamiliar with the politics of world music.

Sound Off! could potentially be very valuable to the right person, depending on your interests. Other than a pretty good interview with *MRR*'s own Tim Yohannan, *Sound Off!* barely even glances at punk, which seems a glaring omission given punk's extremely political history. Nevertheless, there are some good essays and interviews with musicians who ordinarily get little press, especially from Africa and the Caribbean.

Final note: If you do go buy this, save yourself some money and get it without the companion CD. It really sucks. — Chris Hall

Man Enough to be a Woman • Jayne County with Rupert Smith
184 pages • $17.99
Serpent's Tail • 180 Varrick Street • New York City • NY • 10014



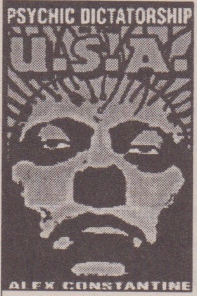
Jayne County (formerly Wayne County) is an honest-to-goddess freak whose fascinating life zips by in less than 200 well-written pages. Although in punk circles she's most famous as the leader of Wayne County and the Electric Chairs ("Bad In Bed" and "If You Don't Want to Fuck Me Baby then Fuck Off"), 1977's main NYC transvestite punk band, County has worked or hung out with everyone from Andy Warhol to Debbie Harry and Rod Stewart to the Ramones.

This isn't a flirt-and-tell gossip rag (although County hints at a juicier follow-up book); it's the very real and often tragic tale of a self-described "sissy boy"'s youth in a tiny Georgia town where County quickly realizes his birth identity is nowhere near what his racist macho white southern upbringing demands. His eventual move to 1960's Atlanta and discovery of drag queens sets the stage for his/her future. After moving once again to Greenwich Village 1967, County joins Andy Warhol's entourage and starts acting in avant-garde plays and movies; not surprisingly, she starts getting into the embryonic glam scene. The crossroads of New York's assorted underground scenes in the early 70s was Max's Kansas City, and County's stories of back room antics with the soon-to-be-famous and the not-so-famous, are very entertaining. In a music scene where up-and-comers included young acts like David Bowie, Alice Cooper and the New York Dolls. County's own transvestite glam band Queen Elizabeth was a logical extension of what less-adventurous artists were doing, and along with the Ramones, a necessary step in the development of what we know as punk rock.

There's a lot more to this book than punk rock. County's personal life is the most engaging part; failed love affairs, years of prostitution, her perspectives on transvestitism versus transsexualism, a triumphant comeback, and her visit home after 20 years of estrangement from her fundamentalist parents. Other characters vividly come to life; the outrageous drag queen Miss Hair, who widened County's appreciation of rock n roll in mid 60s, the photographer and life-long friend Lee Childers and the tragic drag queen/HIV+ prostitute Tara O'Hara, who was bludgeoned to death in a Berlin toilet.

Even when County's friends (or foes) are celebrities like Patti Smith or Ru Paul, the stories flow naturally, creating a basic, straight transcription of County's reminiscences by co-author Rupert Smith. The engaging tone of *Man Enough to be a Woman* smoothes over a couple slow spots in the narrative, making this autobiography a real winner. — Jesse Luscious

Psychic Dictatorship in the USA • Alex Constantine
221 pages • $12.95
Feral House • PO Box 3466 • Portland • OR • 97208



Paranoia has been a cottage industry of independent publishers for many years and a large quantity of that writing can be seen as suspect at best. Now, Feral House offers their contribution to the conspiracy library with *Psychic Dictatorship in the USA*. In this book, Alex Constantine presents a well researched, historical view of the US governments involvement in many shady dealings throughout recent years.

Constantine starts with a look at Telemetric Mind Control. In this section, he analyzes the government's involvement in the development, testing and use of various mind control tools and techniques. Constantine explains how these mind control tools are not a thing of the past or a cold war scare tactic, but a harsh reality in today's "free" society. He also takes a close look at just where the money comes from to finance these practices. This section is very eye opening, showing just how much control the US government

desires over its unsuspecting citizens and just how easily government funds are diverted into these operations.

Section Two is entitled "CIA, Satanism and Cult Abuse of Children." This section is about how these cults are used as cover for the CIA's operations here and abroad. Two famous examples of this are Jonestown and the Symbionese Liberation Army. Also analyzed in this section is the False Memory Syndrome Foundation; a group of people who claim that most ritual child abuse is just a fantasy implanted in the mind of the abused. The background information on the people tied to this organization reveals that most have been accused of child abuse themselves. Next, Constantine exposes how the press used their power to persuade the public to side with the defendants in the McMartin Preschool molestation case. Also investigated is the cover up, during the McMartin case, of tunnels and occult paraphernalia found under the school. An examination of the "Fatal Vision" murders follows, exposing why Jeffrey MacDonald was set up to take the heat for his family's murder even though the evidence pointed away from him. One of the final essay's in this section is a study of the background and dealings The Children of God, whose most famous disciple and victim was River Phoenix.

The final section is another eye opening expose of the government's ties to things such as Guatemalan death squads, CIA trained kidnappers for hire and the CIA's dealings with Jewish artwork originally plundered by the Nazis. The focal point of this section is the analysis of Nutrasweet. Yes, the government even has ties to getting this brain damaging sugar substitute onto the market with little or no exposure of the drug's side effects.

Constantine's work is an obvious labor of love. Painstakingly researched and footnoted throughout, *Psychic Dictatorship in the USA* at times verges on information overload but anyone who reads it will be rewarded with knowledge that will not be gained anywhere else. This book will open the eyes of all those who say that these things can't or don't happen here in the good old U.S.A. Our government is not as innocent and kind as their sound bites would lead you to believe. — Trent Reinsmith

S/M Pasts • edited by Cecilia Tan
185 pages • $12.95
Circlet Press • 1770 Massachusetts Ave #278 • Cambridge • MA • 02140

I'm finding myself slowly becoming extremely jaded towards S/M erotica. I can remember when just the hint of sex would excite me. Now an author has to put in work to stimulate me. I need new and innovative ideas: new ways of having sex, new places to have sex, who or what to have sex with, how many and how often. My collection of erotica consists of everything from the mildly stimulating (albeit impressive for it's time) Anais Nin, to Susie Bright's *Herotica* anthologies to Pat Califia's hot as fuck *Macho Sluts*. I'll read anything that's written with masturbation as it's inspiration. But I can't think of anything more depressing than reading an erotic short only to be completely bored by it. Unfortunately, this seems to be happening a lot more often to me than before. There is only so much that can be done to sex to make it seem as new and exciting as it was when you first sneaked a peak at *Playboy*. Thankfully, I was given *S/M Pasts*, an anthology that is sure to make even the most twisted pervert smile.

Cecilia Tan has put together a clever collection of stories which feature various historical eras (The Inquisition, feudal Japan, the Roman Conquest) as the backdrops for S/M scenes. The specific power dynamics inherent in each of these eras set the stage for amazing and stimulating acts of violence and power play. Cecilia explains in her introduction that the tension created within these stories is uniquely different because the issue of non-consesuality did not exist in any of these times. What better way to fantasize about dominance and submission than thinking about a time when you would be forced to submit. Of course, none of the characters, however submissive, is ever completely without power. There is an equal power exchange that occurs in every story, regardless of whatever the cruel mode of torture may be.

All the stories are fun but my favorites have to be "The Inquisition," by Laurie O and "Cleopatra's Dogs" by Alan Smale. In "The Inquisition," the character Elizabeta is accused of being a witch and has to prove to the church that she's not, something that obviously can't be done. She's then erotically tortured endlessly until she's willing to lie. Now, who hasn't fantasized about having orgasm after orgasm as their punishment? Also, having religious leaders as the sadists wonderfully validates many of my friends childhood fantasies about catholic school and ruler cracking nuns. Laurie O uses historical references combined with fantasy to make us forget that we should be disturbed. Thinking the inquisition could have been this way will help you justify being reluctantly stimulated. And you will be. The reason I loved "Cleopatra's Dogs" so much was because Smale starts with a cocky Marcus Antonius bragging that he is going to conquer the great Cleopatra. But as the story progresses, Cleopatra is definitely the victor as she slowly but surely trains him until eventually she has him down on all fours, collared and barking with the rest of her "dogs."

Of course, there is nothing erotic about non-consensual S/M or sex. Even though nuances of non-consensuality exists in these stories, there is an eventual balance of power. All these authors employ enough fantasy to make even the darkest era in history erotic. Many of the roles and paraphernalia used in S/M scenes today have ties to many of these historical times: slave and master, shackles and iron cuffs; dungeon guards and prisoners. *S/M Pasts* took advantage of this and created a collection of new and refreshing stories full of frustration, tension and perversion that made remember why I started to read erotica in the first place. — Catherine Cook

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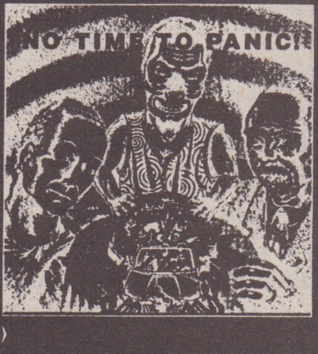

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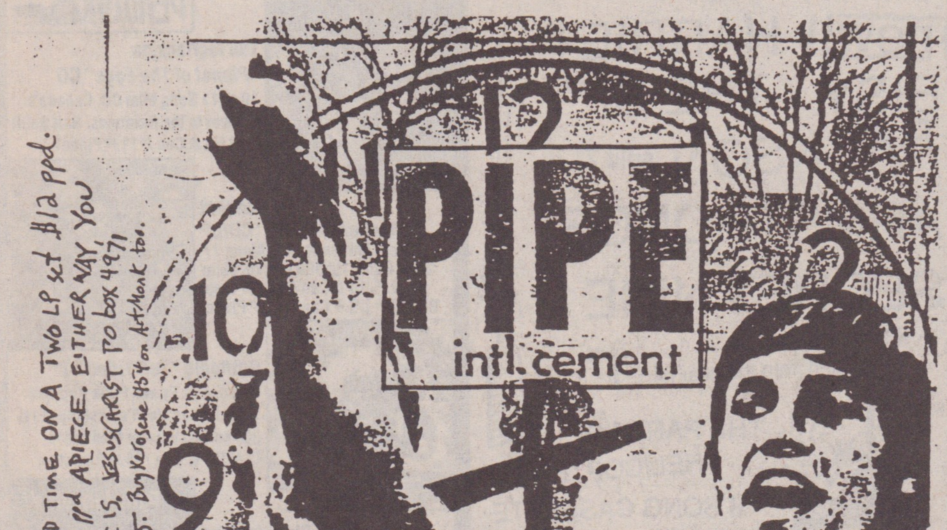

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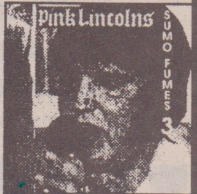

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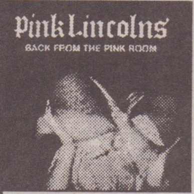

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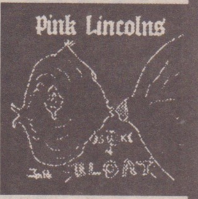

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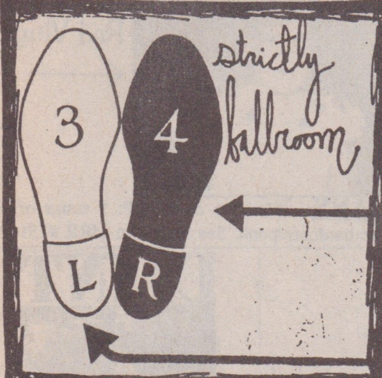

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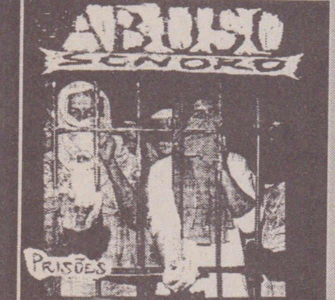
MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.



ABUSO SONORO - "Prisões" EP

ABUSO SONORO hail from São Paulo, Brazil. Full-on raging punk with a heavy foot on the distortion petal. Dual glass-gargling vocals on most of the songs. The lyrics are pretty simplistic, and are sung in Portuguese. They deal with injustices within their own country. One of my friends who recently went to South America feels that this area of the world may be the next big punk explosion. With great bands like this, I hope so. I highly recommend this record! (RC)

(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

ACCUSTOMED TO NOTHING - CD

This band, all of whom now reside in Berkeley, is originally from Southern California so it's no surprise that they have a SoCal hardcore sound. This disc has sixteen tracks with some of them being fairly fast numbers and the others mid-tempo. Fortunately enough, they avoid the NOFX/LAGWAGON clone machine and the result is a solid release from start to finish. At times I found the song structures reminding me of BAD RELIGION somewhere between "No Control" and "Against The Grain" (but with much gruffer vocals) or maybe more appropriately ULTRAMAN. Like I said, I dug the entire disc but the songs "Upunk", "Twentyfivecentring" (a white trash, beer slurpin' classic) and "Apathy" are fargin great. (RM)

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

DAVIE ALLAN & THE ARROWS - "Chopper/Open Throttle"

It's good to see an old-timer who hasn't succumbed to DICK DALE-style self-indulgent flatumania. Any fan of vintage DAVIE ALLAN should not be disappointed with these goods; "Chopper" is melodic but noisy a la A.I.P. soundtrack while "Open Throttle" (which should have been the "A" side, as though these things really matter these days) has some noisy mambo action worthy of GUITAR WOLF. Good fucking job. (DD)

(In The Red Records, 2627 E. Strong Pl., Anaheim, CA 92806)

ANGER - "Unscene" EP

This EP's six songs are, not surprisingly, angsty and mad. Good traditional 1977 punk rock with angry lyrics decrying mediocrity, prejudice, and best of all, those pay-to-play clubs where you have to sell fifty tickets to get on the bill. That would be the title song, which is funny and well-done. "Ordinary Guy" is my favorite, with fast and slow parts like some OP IVY songs. (GS)

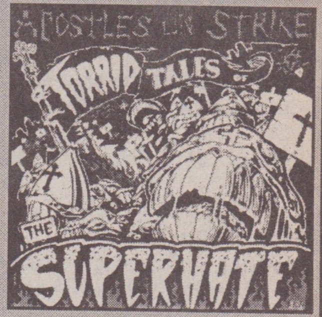
(House Of Anger, 5 Dale Ave, Pompton Plains, NJ 07444)

APEFACE/ZERO HOUR - split LP

Here's a rockin' split that feels like a heavy-duty crusty/peace punk release. APEFACE is pretty straightforward hardcore. Their songs are good, but they have a consistency that makes it a bit difficult to distinguish which one is which. ZERO HOUR comes off a little moodier, a little heavier. Awesome female vocals that are at times harsh, at others beautiful. They translate their lyrics in Spanish. On cement-gray vinyl. (KG)

(Stinky Feet Records, 4583 Pearl Ave #4, San Jose, CA 95136)

APOSTLES ON STRIKE - "Torrid Tales Of The Superhate" EP



Punk in a rather anthemic, old-style way, and political in approach, but with pretty raunchy/street lyrics that border on inane (e.g. "Can you feel the guilt of the Catholic church, Jesus died so I can sin, Come right here and sit on my lap, Feel my bone grow up your back"). You decide. (KG)

(Johann's Face Records, PO Box 479164, Chicago, IL 60647)

ARMATRON/AS GOOD AS DEAD - split EP

Holy shit this kills, two bands from Lincoln, NE pounding out some truly awe inspiring noise. ARMATRON are an absolutely amazing two piece, who combine start stop tempo changes, along with lye induced vocals into a blend of slow grind and bursts of hardcore ala MOHINDER; "Fuck The Pigs" just stuns me. AS GOOD AS DEAD continue the theme with a more dare I say RORSCHACH-esque sound, which also includes that same tempo change, ripped larynx vocal schtick as well. Can't gush enough. (LD)

($3.00 ppd: Uncontainer, PO Box 80342, Lincoln, NE 68501-0342)

ARTURO - CD

Here we have the new revolution of Italian hardcore. 18 tracks of upbeat skate punk. The vocals are sung in Italian, and the lyric sheet contains the English translations. There is a definite political slant to the lyrics. There are a few points where the pace really takes off, and it sounds like LOS CRUDOS, especially the vocal style. Overall a solid release worth tracking down. (RC)

(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

ATLAS - "Confusion Comforts Me" EP

The song on side A sounds to me like SMALL 23 doing the old MTV theme song. The second side isn't quite as memorable (but isn't horrible either). Mostly mid-paced college rock with raspy vocals. This didn't really grab me, but it might you. (BG)

(Capsule, PO Box 3782, Danbury, CT 06813)

MUSIC REVIEWS

ATTENTAT SONORE/SCRAPS - split EP

Both sides of this 7" from these two French bands capture them live, recorded from shows in '95. Sound quality is good. Music is definitely punk. The SCRAPS stuff proves they'd be awesome to see live. This is ATTENTAT SONORE's debut vinyl outing. (KG)
(Panx, BP 5058, 31033 Toulouse Cedex FRANCE)

BACKFIRE - "Who Told You Life Is Easy?" EP

There's some pretty amazing production on these songs--they sound incredibly big and wide and deep. This is hefty hardcore full of powerchords, lots of 4-chord structure and trademark mean vocals, sung in an extreme male way. (KG)
(Lost & Found Records, Bünteweg 1, 30900 Wedemark, GERMANY)

BACKLASH - "Not My Kind" 45

This isn't all that bad actually, although it's only one song. Straight-edge hardcore that has equal amounts of speed and mosh bits combined. The production is good, capturing the full intensity and holding together the solid wall of sound these guys create. Comes free with Break Free fanzine, which I believe was listed in the last issue. (MA)
(PO Box 121, Lehman, PA 18627)

BAMBIX - "Crossing Common Borders" LP

Despite this band being around for a long time, I believe that this is their first full length release. Great mix of rocking punk with occasional bursts of hardcore complimented by great, throaty vocals. While not a copy or anything, immediately brings to mind THE GITS. There are a lot of great moments on this record and the rockin' never gets too corny. Cool. (LH)
(Vitaminepillen, Myra Gijsel, Reimanstr. 21, D-52070 Aachen, HOLLAND)

BEOWULF - "Homey Don't Ya Know Me?" EP

The front side of this Lost & Found EP by BEOWULF contains two new songs, the second of which, "Hussy" is a fun li'l number in the SUICIDAL TENDENCIES school of speed metal. The backside of the record has the two tracks from 1985's "Welcome to Venice" compilation with more of a MOTORHEAD/SLAYER feel to it. This will remind you how important SoCal was during the formative days of metal. It's a head-banger's treat fer sure! (BR)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

BLACK NASTY - CD

This disc rocks! Along the ways of THE HUMPERS or maybe the heavier ROCKET FROM THE CRYPT. You know that STOOGES influence thing so popular these days. Tight raw riffing and indecipherable vocals, all the elements of your drunk punk type combo except these guys can actually rock. Despite the budget packaging, this is one smokin' release. (RL)
(5936 26th Ave. SW, Seattle, WA 98106)

BLINK 182 - "They Came to Conquer...Uranus" EP

Formerly known simply as BLINK, this is apparently one of Ray Lujan's favorite bands (or so he says—I think he's just said that to sound cool). Anyway they're a speedy pop-punk band—the kind Ray Lujan likes. I like the *extra*-speedy tune "Zulu" (which reminded me of the great German band TARGETS, but I promised myself I wasn't gonna make any obscure band references so forget it). Some of the lyrics, sung in a super-American accent, are either total nonsense or I'm missing something. Case in point: "How have you known what you decide to?" Petty complaints aside, though, this is a darn good record for fans of the pop-core genre. Like Ray Lujan. (PC)
(Grilled Cheese Records, 4901-906 Morena Blvd., San Diego, CA 92117)

BOBSLED - "Darlahood" CD

Picking up from where BULIMIA BANQUET left off, singer Julia Bell's new band is similarly quirky punky stuff with a more metallic edge and mostly goofy lyrics, with the same unique vocal shriek. 17 (or is it 66?) tracks that hit or miss, varying on the level of droning metallic sludginess. (KS)
(Tackle Box Records)

BONESAW/NO ESCAPE - split EP

Overproduced modern hardcore that's devoid of any edge or soul. It would be no surprise to see this break into the mainstream. It's that tame. BONESAW, apparently from California, bite big off the NYHC sound. If that's your thing... NO ESCAPE offer, apparently two non LP tracks, "Silenced" and a BIG BOYS cover, "No", which they butcher to no end. A little speedier than BONESAW, a little more crunch too, but still not something I'll remember in a couple of weeks. (MA)
(Lost & Found, Buntweg 1, 30900 Wedemark, GERMANY)

BOOT PARTY - "Your Fate" EP

Fresno skinheads of the nationalistic, tough guy ilk. Nice picture of them with 'the flag' on the back cover, drawing of them beating up a 'bobbie' (huh?) on the front cover, so-so oi on the vinyl itself. Wrong 'party'. (TY)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

BOSS 302 - "Harry's Swingin' Basement" EP

These guys plow through a heavy-amped GAS HUFFER territory with loud thick guitars and straight-forward rock 'n roll attitude. The weird thing is the DEAD KENNEDYS thank-you on the back sleeve, seeing as the singer's warble at times verges on a Jello Biafra parody. It's way forward in the sound too. Hmm, the band's from Denver, maybe they should check the water supply out there. (RW)
(Blue Lamp Records, 560 Josephine, Denver, CO 80206)

BREZHNEV - "Invladiwoodstock" CD

Dutch band here trying to cover all the bases in punk styles, from MOTORHEAD to BLAGGERS to any SoCal stuff like the CHEMICAL PEOPLE or something. I listened to this thing three times and it failed to lodge anything on the roof of my brain. They sound like a band that can literally do anything they want, so I'll bet I hear something good from them on a comp or something someday. Not here tho'. (RW)
(Vitaminepillen, Ralf Schmidt, Konigstr. 2, NL-6121 HT, Born, NETHERLANDS)

MUSIC REVIEWS

BRICK - "Thou Shalt Not Kill" EP
Seven powerfully raw, stripped down hardcore songs with simple yet dead-on lyrics about anger, and anger towards the fucked up things in the world. Not pitched to a blurring "power-violence" pace but doled out with charging fervor, and complemented by an occasional gearshifting to a slower and heavier tempo. One-sided record, slapped in a barebones sleeve. (KS)
(Little Deputy Records, PO Box 7066, Austin, TX 78713-7066)

BRISTLE - "Won't Die For You" CD
Hailing from Seattle, these punks don't sound anything like their long haired, dope shooting Sub Pop brethren - pure punk here. No guitar wanking, just rocking gruff vocals, melodic hardcore (not to be mistaken for pop). Catchy songs, with hummable choruses, decent lyrics, it's just an all around good release. Fans of The PEEBUCKS thing might find it worth their while to write away for this one. (LD)
(Ransom Note, PO Box 40164, Bellevue, WA 98015)

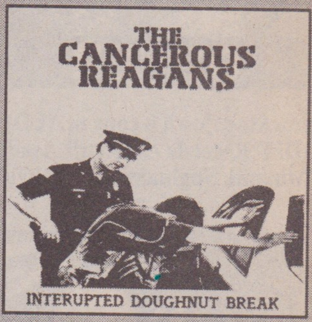
BUCHENWALD - "Violent Green" EP
German throat lozenge core that leaves me wondering on everything but the music. No band info, very little lyrics (one song in German) but ferocious, incindinary hardcore that would surely put one's head in a spin. Some music you can relate to only on a base level... this is along those lines. (TM)
(Rex Rotari, Forsterstr. 38, 66111 Saarbrucken, GERMANY)

BURN/PRISON - split EP
One of the more influential hardcore bands of the '90s BURN are a defining factor in the progression of modern hardcore: if you haven't heard them you need to. Their side of this record has two previously released songs - "Decay" first appeared on the "Forever" compilation, and "Drown" which was released on the "Rebuilding" comp. This split is an improvement on mastering from those records. PRISON are a SoCal. HC band with former members of both CHORUS OF DISAPPROVAL and VISUAL DISCRIMINATION. Surprising enough, these songs are not as 'macho dude' as one would expect. But unfortunately, they're not quite as pissed either. It doesn't quite stand out enough. (MK)
(Lost and Found, Bunteweg 1, 30900 Wedemark, GERMANY)

THE BUSINESS - "Death To Dance" CD
England's oi boys crank out the anthemic punk here. You want Brit accents, well you got'em here. Six tunes here including a cover of THE SMITHS "Panic". Pretty good stuff, much better than the last so-so LP, although I wish bands would stop doing acoustic versions of their classic oldies (two here), Still, punk die-hards who break out the classics live much to the liking of their Doc Martin clad crowd. (RL)
(Taang!, 706 Pismo Ct., San Diego, CA 92109)

BUT ALIVE - "Schmutzig" EP
This single takes one song each from two BUT ALIVE LPs originally released on Weird System. BUT ALIVE are a politically conscious hardcore punk band from Germany with lyrics sung in German but the sleeve explains in English what the songs are about. The A side is about the co-option of the punk scene in the wake of Nirvana and Green Day. The second side is a rap influenced song about how fascism is still a socially accepted movement and how bad that is. (MM)
(Off Time, PO Box 52114, Houston, TX 77052-2114)

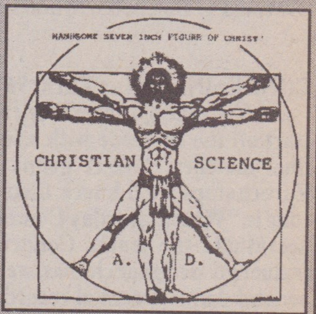
BUZZ ENGINE - "Highway Circus" CD
Punk fuckin' rock is going strong in Japan, no doubt about it. Here's a name I haven't heard, and definitely worth checking out. Unfortunately not terribly original, at this point, mixed by Fink of TEENGENERATE (it shows) and extremely derivative of the same garage style. Oh well, no complaints, except... where's the vinyl?? (RY)
(Gasoline Disks, JAPAN)



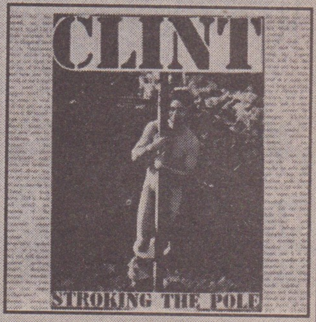
THE CANCEROUS REAGANS - "Interrupted Doughnut Break" EP
Simple, snotty, three chord punk that ranges from mid-tempo to fast. If you like THE SLACKERS or BLATZ you'll probably dig this as well. I did. (RM)
(Pervert Records, 297 Highview Dr., Leola, PA 17540)

CHEESEBURGER - "Sock In Mouth/The Lymon Song"
Fuck. Another one fer the big pile of Dionysus loser 45s. This shit is just a "product" and nothing else. No nothing. I guess if I had to compare it to something I'd say that side one is very Billy Childish...... but overall it's just so fucking generic to what's popular these days. Kids, keep those turds in the mail coming!!!!! (SW)
(Dionysus, PO Box 1975, Burbank, CA 91507)

CHERUB SCOURGE - "Outside Of Everything" 12"
Early '80s style punk that while certainly not brimming with originality, is performed well, and has enough punch to avoid being just hard rock. This group needs to write originals that are as good as their covers. (RL)
(Ear X-tacy Records, 1534 Bardstown Rd, Louisville, KY 40204)



CHRISTIAN SCIENCE A.D. - "Handsome Seven Inch Figure Of Christ" EP
Any band that lists which band member plays which guitar solo on the lyric sheet is fucking cheese man, fucking cheese! Do you think anybody really cares about that. Outside of that complaint, the actual music is mediocre straightforward punk. A lot of fast tempo guitar work that reminded me of 'Brats In Battalion' era ADOLESCENTS, topped off with sung vocals. No thanks. (RC)
(Fugly Records c/o Adam Madeira, 157 Old Topton Rd., Mertztown, PA 19539)



CLINT - "Stroking The Pole" EP
CLINT are a buncha goofs that play great, loose, singalong punk rawk. The best anti-cop song I have heard (since YOUTH BRIGADE's "Men In Blue") is their "Bully With a Badge" with the line "Starsky and Hutch mutherfucker!" in the slower middle talking part. Their fast, melodic music is raw with a very excellent out-of-control guitar sound. Music to my ears. (JH)
(Dental Records, 1503 E. Evans Lane, Placentia, CA 92670)

MUSIC REVIEWS

CLUSTER BOMB UNIT - "Opfer" EP

Yikes another goodie from these crust plagued Germans. Simple lyrics about human suffering caused by war, which while sung by a million punk bands before, still is completely valid. Short, to the point ragers from start to finish. Blazing politicore which is certainly worth your while to try tracking down a copy of. (LD)
(DIY Records c/o Ryuji Asada, 1202 Nakanehouse, 3-25-20 Koenji Minami, Suginami-Ku, Tokyo 166, JAPAN)

COATHANGER KIDS - "Retard Valentine" EP

Whiny, bratty vocals and strong 3-chord punk. Negative-core. INSAINTS and early '80s RED KROSS come to mind. They even have a song about "Saved By The Bell"'s demi-sex-god Screech. It's mean, lean and not very clean. (AI)
(Coathanger Kids, 3510 Oarfish Ln, Oxnard, CA 93035)

CODE 13 - "Wasteland" EP

While there may be thousands of bands putting out thousand mile an hour thrash - there's obviously a huge range of quality there. CODE 13, despite having been around for only like a year, are already one of the best. Raging, head splitting political hardcore - including the almost surreal trait of being wicked fast, but the vocals being intelligible. Top quality, don't know what else to say. (TM)
(Havoc, PO Box 8585, Minneapolis, MN 55408)

CONDEMNED 84 - "Euro '96" EP

Yes mates, this is first rate oi presented here! Condemned 84 start off the first side with a song whose lyrics refer to past quarter final matches. "We're gonna win" predicts: "it's our year in '96 Eurochamps we'll knock them for six." The second side has a good song in "When Saturday Comes" solid guitar work and strong singing accentuate the track. Condemned '84 sing "We couldn't afford trainers & designer clothes, we didn't go to football for a pose." An all around damn decent oi record. Recommended for skins and punks. (BR)
(PO Box 181, Ipswich, Suffolk 1P2 9UT, ENGLAND)

THE CONNIE DUNGS - "Missy And Johnny" EP

Here's a real fun band with plenty of SCREECHING WEASEL in them. The singer has a weird voice that sounds like it's at 45 RPM instead of 33, but you get used to it. All 4 songs are good, but it's the title track that's worth the price of admission. (MC)
(Harmless Records, 1437 West Hood St., Chicago, IL 60660)

CORNELIUS - "Relocating" 10"

Poetic lyrics that have a nice flow with introspective conspiracy going on are yelled atop music that exudes melody. It's quick stuff that immediately brings to mind a band like ASSFACTOR 4. (KG)
(Assorted Porkchops, PO Box 4022, Wilmington, NC 28406)

CONQUERER WORM - "Ride On" CD

Jeff Clayton of ANTiSEEN and Phil Irwin of RANCID VAT along with the Confederacy Of Scum bring you this amazing new record. My jaw is agape. Clayton fans are guaranteed to love this; but this record, put out as a tribute to Simon Stokes, biker scumbag recording artist, may bring in some new fans. If you've ever collected the Nuggets or Pebbles collections, check this out, it is truly smokin' boogie rock n' roll. If you've never owned a ZZ TOP record though, forget this. It's not terribly punk, I suppose, but it is goddamn beautiful. Thank god this copy is mine - man, go get your own! (RY)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

THE COWSLINGERS - "That's Truck Drivin'" 10"

A farm boys dream, you could swear it was ELVIS, These gear heads have figured out the universal language of rock and roll. I love the old music. The riffs are clear and sharp, back beats to spit chew by. The Midwest burns of cross country truck driving. All the songs are delivered in a 18 wheeler PETERBILT. Call it rockabilly, call it '50s & '60s punk, call it raw, call it fast but you can't call it motionless. I just call it rock and roll. (SM)
(Sympathy For The Record Industry)

CRASHED OUT - "Memories Of Saturday" EP

Now I don't want to jump to any conclusions about this band but I have heard some rather iffy bands (so to speak) on this label (the band UNI-OWN JACK, who offered up the oh so brilliant line "You won't call a spade a spade, scared to upset dykes and gays" on the "More Working Class Anthems" LP, comes to mind). As far as this band is concerned, they serve up two songs on this EP and the lyrics are not nearly as moronic as those quoted above. The title song is about soccer riots of days gone bye, whereas the B side, entitled "Fight Back", deals with police oppression. Both songs are as good as any oi tune you're ever going to hear and this is sure to be a classic of this genre. (RM)
(Hammer Records, BCM Box 1977, London, WC1N 3XX, ENGLAND)

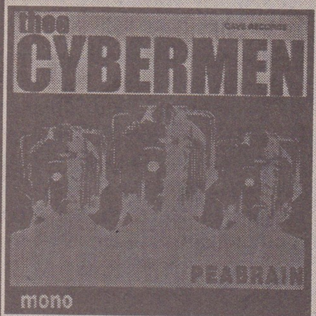
CRIKEY CREW - "Youth/Mr. K"

Oi, oi, oi, you bastards! This is one killer little Crikey Crew street punk single! These guys from Japan are the real deal—fast, scorchin' punk rock in the esteemed skin-head tradition. The cover of the record features some hopped-up scooters and gives thanks to the "kick rock crew" and "all Okayama skinheads." This slab is highly recommended for you street punks. (BR)
(Bronze Fist Records, H. Takasaki, 5.2.104.203, Higashi, Toyanaka City, Osaka, JAPAN)

CRY OF JUSTICE - "Confront" CD

Well... it used to be that deserving bands often waited forever to get vinyl. Or didn't get it at all. Now it seems that everything gets released and the challenge is to find the decent ones. This isn't one of them. Boring songs/naive (to the point of being humorous - if singing 'Stop the Hatred' amounted to anything, NAKED AGGRESSION would have solved the world's ills a while back) lyrics, uninspired performance. Nice stickers though. (TM)
(PO Box 241035, Indianapolis, IN 46224)

MUSIC REVIEWS



CYBERMEN - "Peabrain" EP
Melodic '60s punk with a touch of Mersey (and maybe a little of the ANIMALS), with a boppin' dance beat. The three tracks are almost perfect museum copies of the style right down to the raw production values, and while none are modern (or rather, retro) classics of the genre, aficionados are well advised to give this chunk o' polyvinyl a twirl, dig? (SS)
(2 Llanteg Park, Llanteg, Narberth, Dyfed SA67 8PZ, UK)

D.I.R.T. - "Drunks In Rusty Transits" LP
Fucking kick ass live recording from this great UK band's reunion tour recorded in 1994. A must get record for all fans of exciting high energy political English punk. Definitely disproves the theory that old punk bands should never reform. (MM)
(Tribal War, PO Box 20712 Tompkins Sq. Sta., New York, NY 10009)

D.M.Z. - "Live At The Rat '76" 45
It's always a treat to have new tracks by this great Boston punk band, and the live recording only makes this record more desirable: "Ball Me Out" and "Lift Up Your Hood" are equally good examples of DMZ's style of loud, R'n'B-influenced punk, with great melodies and a sense of fun that comes through as if you were actually at the concert. Recommended. (SS)
(Chunk Records, PO Box 244, East-hampton, MA 01027)

D.Y.F. - "Natural Born Punks" CD
I've always been partial to the Southern California sound, and these guys are no exception. Coming out of Whittier, these guys kick out rhythmic hardcore with a good amount of speed that has enough catchy elements to insure the songs sticking in your head. This sounds a little like the stuff HENRY ROLLINS did between BLACK FLAG and the ROLLINS BAND, but not as heavy, mixed with an influence of the classic L.A. bands. Really good stuff. Hey, the even throw in a little bit of "Eye Of The Tiger" from SURVIVOR in the intro of their song "Don't Take It To Violence". (MA)
(Spider Club Music, PO Box 95365, Seattle, WA 98145)

DAY GLO ABORTIONS - "Little Man In The Canoe" CD
Worsening with age, 15 years later the songs remain upbeat, but the songwriting's gone, sarcasm's turned into really unfunny National Lampoon-style cynical sexism, (the pathetic nature of 30-something-odd year old guys sitting around and working the word "tits" into every other song is something I just don't want to delve too deeply into), all topped with a fair bit of guitar noodling. Why bother? (KS)
(God Records, Inc. PO Box 44132, 3170 Tillicum Rd., Victoria, BC, V9A-7H7, CANADA)

DEAD STOOL PIGEON - "This World" CD
I was certainly anxious to hear this - MAN LIFTING BANNER have been a steady listen of mine for a long time, the combination of intelligent political lyrics and raging hardcore still gets me going. Having the cursed 'Former Members of' tag, I had some expectations. For the most part, they were at least met - it's the same rage, same intelligence and still Michiel's somewhat distinct vocals. Only real downside is that it's so hard to get in the U.S., but I imagine those determined enough will search out a copy. (TM)
(Mad Mob Records, Hagelbergerstr. 48, 10965 Berlin, GERMANY)

DESPISE YOU - "Pig Mindset" EP
Almost as many songs per side as your average DROP DEAD release. And much in that NO COMMENT/DROP DEAD vein, too. There's some sparkling vocal interplay by Jose, Leticia and Alex. Not to be ignored by lovers of Slap-a-Ham material. This is the coolest Theologian 7" to date, in my humble opinion. It fuckin' punk rocks. (KG)
(Theologian, 200 Pier Ave. #2, Hermosa Beach, CA 90254)

DESPISE YOU/STAPLED SHUT - split EP
While split singles usually lack the umph of a full release, Pessimiser splits manage to provide the goods. DESPISE YOU continue their West Coast domination - multi-vocaled HC that levels everything. STAPLED SHUT do the same. What living near L.A. must do to people... (TM)
($3.50 ppd: Pessimiser/Theologian, 200 Pier Ave. #2, Hermosa Beach, CA 90254)

DISCOUNT - "Wonder Pulled Me Under" EP
This band's approach to promotion seems to be to mail every American a free copy. I keep running into people who mention they love the record and that they got it free in the mail. It's too bad cause when I got mine I was thinking "Cool. A great single and no one knows about it but me." Time to let the secret out. This Florida band has an excellent girl vocalist, and the music is poppier than TILT. The music just rolls along without any contrived hooks, and it's just plain irresistible. (MC)
($3.50 ppd: Liquid Meat, PO Box 460692, Escondido, CA 92046)

DISKONTO - "More Power To The Cops...." EP
Shit! If the spirit of punk is dead in the U.S., than it's ghost is still running around Europe and DISKONTO is as possessed as Linda Blair in the Exorcist! Wow, I wish all these Fat wannabes can hear the sound of true raging punk anger as DISKONTO can dish it out, so they can get a clue about how it should be done. 10 trax of shredding political hardcore in the best tradition of early Swedish and Finnish hardcore. A touch DISCHARGE (especially in the rudimentary lyrics) and a healthy dollop of raging HC a la RAW POWER make for an exhausting listen. Generic you say? Well then go pay $20 bucks to go see the next Seattle/East Bay/San Diego sensation. Awesome, intense, mind blowing...(EY)
(Malarie Records, Martin Valasek, Ropice 281, 739 56 Trinec 6, CZECH REPUBLIC)

EL DORKO - LP
When I first laid eyes on the back cover - an intricately drawn scene depicting rotting skeletons with bulging eyeballs - I started to worry. I've learned a few things in this life. With very few exceptions, blood-and-guts graphics equal a record that I really don't need to hear. It's nice to be surprised now and then, though. EL DORKO are a full-on, hardcore-straight-outta-'84 punk band who write short, catchy songs with a great full-bodied guitar sound and random soundbites thrown in between tracks. If you're following the current crop of mohawk-and-studded-vinyl punk rock (BLANKS 77, RICKETS, etc.) then you could do far worse than these guys. Although I'd never paint their logo on the back of my leather jacket, EL DORKO are right up there with the best of them. (JR)
(Squatters Inc. Records, 120 S. San Fernando #255, Burbank, CA 91502)

MUSIC REVIEWS

DOWN TO REALITY - "Capitalistic Murder" EP

Is the title a reference to the business dealings of Lost & Found? From what it says on the slip of paper that was in the sleeve, this band is from Europe, but their sound is so American, cloning NYHC mosh to a 'T'. No matter how much crunch or mosh or whatever, there's no edge here. Kind of cartoonish. (MA)

(Lost & Found, Buntweg 1, 3900 Wedemark, GERMANY)

THE DRAGONS - "Pain Killer" CD

This band is fronted by one of the Escovedo brothers (y'know from the mighty ZEROS) so of course you're in for a rocking good time and this disc doesn't disappoint. Punk with a real honest roots feeling. This might be what the HEARTBREAKERS would have sounded like if they were from SoCal. and Johnny had just kicked. (MM)

(Scam-o-rama Records, 13454 Poway Rd. #321, Poway, CA 92064)

DROP FORGE - "The Largest Tool Known To Man" EP

When you think of pop-punk you inevitably think of Lookout! Records, so who do you think of when it comes to fucked up punk for drunks? The mighty Beer City of course. DROP FORGE is the latest disc to come out on this prolific label, and is no exception to their forte. Grindy, basic meat & potatoes punk with no pretty melodies to get in the way. Cool sing-a-long choruses and great "We're gonna get ya" lyrics that round out the package. (EY)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

EASTERN YOUTH - "Never Trust" EP

This is crazy. There are so many good oi/street punk bands coming out of Japan (DISCOCKS, BAD VULTURE, etc...) and these guys continue this trend. Three unbelievably catchy punk tunes that'll have you pogoing around the neighborhood and wanting to learn Japanese so you can sing along. The first song "Never Trust" is as good as it gets, period. (RM)

(no address given)

ELECTRIC FRANKENSTEIN - "Electrify Me/Just Like Your Mom"

E.F. - I love 'em!! Rockin' punk out of the HUMPERS book. They are so right up my alley it's amazing, well not really THAT amazing... The thing I dig the most about this sort of band are the perfect tempos - your tapping toe or wagging fist can always keep up, but it's never, NEVER, too slow. Strong drums slay me every time. This macho type shit really torques my gonads, (I don't have any, but my friends have come to expect a little dirty talk in my reviews). So get this fuckin' record, the 10", all of it goddammit!!! (RY)

(Junk Records, PO Box 1474 Cypress, CA 90630)

ELECTRIC FRANKENSTEIN - "Get Off My Back/Face At The Edge Of The Crowd"

Electric Frankenstein is one of the hottest bands performing punk rock in the United States of America at this moment. With over the top singing that pays tribute to Stiv Bators and David Johansen and Thunders-esque guitar these guys take no prisoners. This band has punk rock scars all over its face, with the credentials to fill your local bar up with 1979 style NYC/ Jersey style punk rock. This 45 is brought to you by Junk Records—be sure to check out the other Electric Frankenstein single out currently on Junk: "Electrify Me." Good shit! (BR)

(Junk Records, PO Box 1474, Cypress, CA 90630)

THE ELITE - "The Full 10 Inches" 10"

Very pop oi I guess. Almost reminds me of the DAMNED "Black" LP or even BILLY BRAGG with a band. Keyboards, accordion, chunky guitar. Not bad for what it is, I was just expecting something more raging being on Helen of Oi!. (RL)

(Helen Of Oi! Records, Flat 3, 15 Spring Gardens, Ventnor, Isle Of Wight, PO38 1QX, ENGLAND)

EURICH - "The Unified Field Theory" EP

Chaotic, frail, distortion with moments of melody. Reminds me of a hybrid of styles between the controlled chaos of THE UNIVERSAL ORDER OF ARMAGEDDON and the acidic crazed quality of a band like HONEYWELL, or UNION OF URANUS. Sounding like a ten year old kid being tortured in a basement, the vocals have a real chilling effect. This record bleeds pain all over the place. I hope it was therapeutic for those involved. (MK)

(Auricle, 5412 Cavalier Ct., Roanoke, VA 24018)

EX CATHEDRA - "Trespass" EP

One of their trademark ska-punk numbers and one catchy hardcore one. I have to say, these guys (and girl) just keep getting better. (AM)

(Damaged Goods, PO Box 671, London E17 6NF, UK)

EXTINCTION OF MANKIND - "Baptized In Shit" LP

This was actually released last summer - took us a while to track down a copy for review. One of England's foremost crust bands go all out with both a full length release and probably the biggest poster I've seen in a record in a long time. It's about what you'd expect both musically and lyrically - good while covering ground that's been covered before. (TM)

(Skuld Releases, Malmsheimer Str. 14, 71212 Renningen, GERMANY)

FEEDING THE FIRE - "Hope Springs Eternal" CD

Yes!! M.A.D. Records has made a good call putting this out. For the uninitiated, FEEDING THE FIRE crank out some mighty powerful hardcore with a Socialist perspective, much in the same vein as MAN LIFTING BANNER, but with a heavier and crunchier style. This CD features the tracks from their "No Submission" EP, the "Realization" comp EP and their split with SPAWN. As for the other material, I want to say it's unreleased, but it may have appeared elsewhere. I haven't been able to verify that yet. Anyway, all twelve songs rage, musically and lyrically, not an easy task. Honestly, I listen to this CD everyday, at least three in one sitting. (MA)

(M.A.D. Records, Hagelsberstr. 48, 10965 Berlin, GERMANY)

MUSIC REVIEWS

THE FELLS - "What I Got/It's Not Alright"
I saved this one til last cos I wanted to leave with something good on my mind. I've pretty much liked everything THE FELLS have done and they don't disappoint here. Very catchy pop-garage tunes. They're going toward a more dirty production sound (after all, it's all the rage now) which is fine with me. It doesn't take away from the songs. Short, sweet and rocking. Cool stuff. (CK)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

'57 LESBIAN - "Destination: Nowhere" 12"
Wow, is this what their other records sound like? Only seven songs here, but they are all pretty fun. Imagine "Flip Your Wig" period HÜSKER DÜ with the girl from MISSING PERSONS doing the back-up vocals with raw and fucked-up production. This is rockin' punk which is cool 'cuz I was worried it would be another fucking garage record or something. (LH)
(GSL, PO Box 4674, Boulder, CO 80306)

FIRE DEPT. - "L'Oeuf D'Or" LP
Dig those catchy hooks, listen to that choppy KINKS guitar, get a load of those snotty English vocals... The FIRE DEPT. are cut from the same cloth as the HEADCOATS/HEADCOATEES and the SQUARES, and those of us who can appreciate such things have reason to be glad. To their credit they know when to break up the possible monotony by throwing in some unsuspected elements (electric piano, background vocals, etc.), but they also know when to play simple and loud and out of tune - I've never heard of the FIRE DEPT. but over the course of the last twenty minutes they've been elevated to the status of one of my favorite bands. Listen to "Something Stuck Inside" or "No Life Child" and you'll probably understand why. Amazing LP. (JR)
(Hangman's Daughter, PO Box 671, London, E17 6NF, ENGLAND)

FLESH REVELS - "Extreme Meat Eater" CD
This here is a side project of some fellas from DISFEAR, UNCURBED, ASOCIAL, and DISCHANGE. Speedy Swedish hardcore with the obligatory nod to DISCHARGE, that races down with all stops pulled out. As soon as the first note blasted forth from me speakers, I fell to my knees, faced Mecca and meditated over the greatness of this music. Lyrics were penned by Marvin from CHAOS U.K., some humorous, some senseless, some... Whatever. It's fun! Best songs are "You Want To Be A Yank" and "Friendly Advice" with the lines "Preach what you want, I don't give a fuck, spare your fucking shit, I don't need your advice" . How true. Playing on the meat joke, I would say this CD is the equivalent to a juicy Porter House steak grilled to perfection. Doesn't the thought just make your mouth water?! Dig in. (MA)
(Finn Records c/o J. Lehto, Norrgatan 43, 703 56 Orebro, SWEDEN)

FLOOR JACK - "Transistor" CD
Or maybe it's the other way around... Pretty much alternative rock to me. Raspy sung vocals over mostly mid-tempo rockers. Musically, it's almost like later period DAG NASTY or something. Remember that weird time? They occasionally lean into a FUGAZI kind of bass drum riff. The super clean production keeps it all pretty tame. (LH)
(Maggadee Records, PO Box 66, Hoboken, NJ 07030)

FORCA MACABRA - "Nos Tumulos Abertos" LP
Though this band is from Finland they appear to have some strange connection to Brazil. In the insert they are compared to one of Brazil's best punk bands ever, RATOS DE PORAO, and called "Finnish Brasilpunk" There is also a song about oppression dedicated to Brazil. The lyrics are all in Portugese, but after each song there is a one or two sentence description in English explaining each song. I can definitely hear the R.D.P. influence in their music. Crushing, distorted, bass heavy thrash, that would make your pacemaker skip a beat. Thumbs up on this one! (RC)
(Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)

FORTY-THREE - "Christy" EP
Hyper hardcore-styled pop with screechy-goofy singing. They're tight, seem to really like the ANGRY SAMOANS a lot and score two decent songs out of four swings of the needle. I'll admit this record made me stare at the carpet the first time I heard it, but "F.I.L." really grew on me. Ok. (RW)
(Prime Directive Records, PO Box 434, Devon, PA 19333)

4 BANGER - "Head/Spun/Not Again"
Rock-n-roll my friend. Rock-n-fuck'n-roll. The first words uttered on this record are "My friends think I'm crazy". Once you get through that, the other songs are pretty catchy especially "Spun" with it's almost WEEZER feel. They don't totally kick out the jams, but they sure try... (LH)
(86W Reed, San Jose, CA 95110)

FOUR HOUR FROGGER - "Road To Tabor/Marsha's Birthday"
Fast grungy punk shit. Screaming vocals, can't tell what he's on about without a lyric sheet. The b side is slower and heavier. (MM)
(Four Hour Frogger, 333 Edgewood Ave., Atlanta, GA 30312)

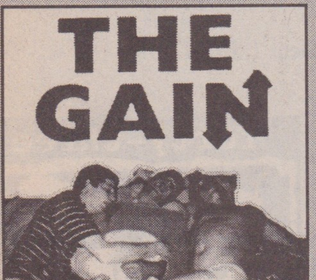
FOUR LETTER WORD - "Words That Burn" EP
Hard-edge melodic punk or melodic hard-edge punk? Whatever it is, I think it's groovy. The silty sound quality adds a rad feel to this record that might have otherwise sounded pretty lackluster. The lyrics cover "personal" through "political" in one fell swoop and do a damn good job of it. They make old standard issues (economic oppression, in-scene bickering) seem important again. That's saying a lot. (PC)
(JSNTGM Records, 64 Sedbergh Avenue, Blackpool, Lancashire, FY4 4DQ, ENGLAND)

FUORI CONTROLLO - "Dal '77 Siamo Nati Noi" EP
Guys, this is not 1982! NABAT were a great band, and I saw them many times, but you should try much harder to even get close to them... and covering one of their songs doesn't help. If you like neo oi, get this. I'll pass. (EC)
(Helen Of Oi, PO Box 1, Hunstanton, Norfolk, ENGLAND)

MUSIC REVIEWS

G.I.S.M. - "Human Condition" LP

Well, certainly one of the best bootlegs I've ever seen. It's rare that a package is this well done, legitimate or not. Amazing cover art, cool booklet with collected reviews, cover art from previous releases and the best discography I've seen. Tracks are taken from various sources - comps, 'official' live cassettes, and various 'alternate lyric' takes of otherwise released stuff. Excellent job - hope to see more from the people behind this! (TM)
(Absolute Power, no address)



THE GAIN/SCARED OF CHAKA - split EP

THE GAIN do that sped up pop punk thing. They've got some cool rhythms and catchy choruses. SCARED OF CHAKA do the same, but a little faster. I advise against playing this at 33 rpm like the record suggests. It didn't sound too bad, but it's oh so much better at 45. (CK)
(702 Records, PO Box 204, Reno, NV 89504)

LOS GATOS LOCOS - "Juvenile Delinquent" EP

Seattle psychobilly.... Castro Street kinda bar band. Tough. Greasy, big, bad and beautiful. Music that makes me wanna drink, fight, fuck and fist. (SW)
(IFA, 611 Lee St. Apt.#1, Seattle, WA 98109)

GONG KICKER - "Purgatory Angel" EP

Kicking the gong, according to Cab Calloway's "Hepster's Dictionary Of Jive", refers to the smoking of opium. Well, these guys must've been fucking high when they recorded this. I didn't think grunge was still around. Maybe I'm just lucky I haven't heard any for a while, until now that is. Slow guitar riffs and some screaming. You know the routine. (CK)
(Chris Pospisil, PO Box 1849, Dayton, OH 45401)

GORGONS - "Can't Be True/He's Waitin'"

"Can't Be True" is a slow, pulsing rockabilly screecher solidly in the CRAMPS style, the guitars wavering crazily in the background; the flipside is another screamer, but more in a riff-happy '60s Northwest punk sound. Hard, grinding, and nasty — and actually fairly decent. (SS)
(Dionysus, PO Box 1975, Burbank, CA 91507)

GRADY - "So Long..." EP

Less hooks than BADTOWN BOYS, heavier than RAMONES, and faster too. Good production, and vocals that have plenty of oomph. (MC)
(SuperModel Records, 614 So. 8th St. #777, Philadelphia, PA 19147)

GROUND ROUND - "Memories Better Left Behind" 10"

Poppy, sometimes poppy like JAWBREAKER, often not. Either way, good and not always what you might expect from a band that might be prone to sing songs about silly crushes. Songs "Real Friends", "Vidor" and "Come To An End" are fucking awesome. They're what brings to mind the JAWBREAKER comparison, meaning the songs are well put together and catchy but not dull. A rarity indeed. (FR)
(Quality of Life, PO Box 170073, San Francisco, CA 94117)

GUTFIDDLE - "Tomorrow In the Eye" EP

What we've got here are four songs of melodic punk from Lake Havasu, AZ. Not my thing exactly; definitely more in the Lujan school of music. It's fast paced, lot's of hooky choruses, and if you like say... RHYTHM COLLISION then you'd probably be into this. (LD)
(Stiff Pole, PO Box 20721, St. Pete, FL 33742)

HAMMERFALL - "Gift" EP

Good aggressive German punk that mixes urgency and restraint seamlessly. The lyrics are in German, so for all I know they could be singing about masturbating with cream cheese, but they do it with convincing passion. This is a band that I would probably jump around in reckless abandon to, if I ever got to see them. (BG)
(Kontakt Uber Rhabarber Records c/o R. Klein, Schonhauser Allee 72 D, 10437 Berlin, GERMANY)

H100'S - "Texas Death Match" EP

This is the third and what may be the final release from this great Cleveland band. (I heard that they broke up!). This is by far one of my favorite bands of the moment. Flat out, ferocious hardcore. There are no love ballads here. Actually, this band has some of the most hateful lyrics I have seen in a while. All their songs deal with being repressed in some form or another, and lashing out by taking down everyone that stands in their way. Sometimes it is so over the top I almost feel like they're kidding around. Nevertheless, this is some of the finest hatecore around today. (RC)
(Havoc Records, PO Box 8585, Minneapolis, MN 55408)

THE HANG-UPS - "Chébosaurus" EP

Wow! An really cool pop record in disguise as a bad punk record. All four tracks have kind of a classic '70s British power pop feel (and they *are* British, by the way). The lyrics are intelligent; the music is spunky with catchy, repetitive choruses and rad backing vocals. If you dig that stuff, you'll probably like this record. If you don't know what I'm talking about, then get this record and find out. (PC)
(New Lifeshark Records, PO Box 700 320, D-44883 Bochum, GERMANY)

HATCHET JOB - "Be Yourself" EP

These Detroit punks vary the speed on this record from slower melodic street punk to full speed ahead hardcore In the first song on the EP "Be Yourself." Hatchet Job offers intelligent advice: "It's not who you think you are, looking cool driving Mommy's car, caught up in the latest fad, can't be yourself you're fucking sad...be yourself!" There's some authentic punk rock music here with well thought out lyrics. Good work Hatchet Job! (BR)
(PO Box 40175, Detroit, MI 48240)

MUSIC REVIEWS

HELLACOPTERS - "1995" EP
Swedish big rock with (if it's to be believed) the former drummer from the ENTOMBED(?). What ya got here is over the top STOOGES/MC5 type pummel done with balls and panache, musically these guys are somewhere between the NEW CHRISTS (see other review) and UNION CARBIDE PROD. during these bands' most Detroitsian phases. Vocals in a ROB YOUNGER/IGGSTER mode, crunchola guitars and riffs/hooks worthy of any MC5 classic. Recommended. (HD)
(Freak Scene, S:t Eriksgatan 64, 113 20 Stockholm, SWEDEN)

HENRY AND JUNE - "Goin' Back To Memphis/Lowdown Streamline"
Mining a field not entirely dissimilar to JACK O' FIRE (id est, kinda punky blues-based rock), but with much better results than that combo generally achieves. Still, it ain't the first (and pretty much only) GUN CLUB LP or (the corollary graal of country punk) the JON WAYNE LP. Fans of the field are advised to give it a listen, but it ain't the type of disc to convert anybody. This is from the label who also put out the DETROIT COBRAS 45 that Tim Yo is so rightfully apeshit about. (DD)
(Human Fly Records , PO Box 24889, Detroit, MI 48224)

HI-STANDARD - "Growing Up" LP
I really dig this. Really interesting vocals, and BAD RELIGION-ish, in the sense of guitar sounds, harmonizing, and speed changes. The lyrics are mostly about girls and relationships, though, with some very interesting English (...walkin' slowly, steppin' on droppings..."). The low points of this LP are the covers (of "Saturday Night" and, of all things, "Since You've Been Gone") but the original ones are twelve really fine fast songs in the NOFX vein. Or maybe J-CHURCH. Catchy and brilliant. (GS)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

THE HIGHROLLERS - "Promo Not For Sale" (sure) EP
Norwegian 60's-style psych-punk with lotsa energy and punch. Two good songs, one okay song, and one boring slow-dancer. Plenty of that "Fuzz-and-Farfisa" sound which typifies this stuff. The words are sung in intelligible English, but in that Lemmy/Froggy vocal styling that displeases me so. Musically solid, if a bit overproduced, I'd say look forward to their next release, instead of trying to find this one. (CH)
(Pure Lust Productions, Vovolstadason 7, N-1405 Langhus, NORWAY)

HISTERIA - "Oi!" LP
This Brazilian band's raw mid-tempo punk rock songs decry abuses of authority and political injustices, sounding a little bit like early CLASH songs, the simpler ones before Sandinista. The music is dominated by the singer's deep gravelly voice, like the guy from SEPULTURA. It isn't what you'd normally expect from a record titled "Oi!" as far as the music goes; the songs are kind of sad and serious. But the resistance and determination come through, especially in "Não Me Prenda" and "U.S.A." Pretty good. In Portuguese, with lyrics. (GS)
(Devil Discos, Av. São Paulo, 439 -2 and./L. 343 e 345, CEP 01035 São Paulo, SP, BRAZIL)

HOLLY-GO-LIGHTLY - "Till I Get/Waiting Room"
The latest HEADCOATEE solo effort, that shows where the rough side of their music comes from. The A-side had a droning, dirgey quality that didn't quite please me. It almost reminded me of HOLE, or something equally terrible without actually being terrible, (fuck if I can't express it any better than that!). The B, however is a rather cool 60's style pop tune that sounds like a twisted MAMAS AND PAPAS song sans psychedelia. (RY)
(Super Electro Records, PO Box 20401, Seattle WA, 98102)

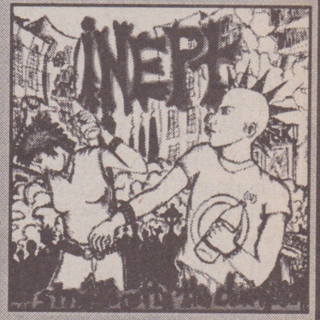
HOT WATER MUSIC - "Finding The Rhythms" CD
Woah, what's up with all the fucking facial hair? Give me a break! A razor costs spare change and the positive effect on the atmosphere outweighs the negative effects on the environment. Anyway, this is a pretty catchy record. Certainly brings to mind the more melodic moments of LUNGFISH and FUEL. The melody certainly keeps it from falling too far into the emo-chugga chugga-mid tempo thang. Good production helps and hinders (as it always does) and they do seem to stick mostly to one tempo. But the catchy guitar interplay makes this record stand out in the field. (LH)
(No Idea, PO Box 14636, Gainesville, FL 32604-4636)

I.O.U. - "Can't Find" EP
The record was like a ghost story. The more I listened to it the more it was invisible. The band must shred because the music has evaporated in to thin air. My favorite record this month. The punkest, snottiest, hard ass vinyl I never heard. (SM)
(Invisible Records)

IDIOT BITCH - "Set Your Polka Feet A'Dancing" EP

As if I couldn't figure it out, there's a little disclaimer with this record stating that the name is a joke and there's a girl in the band. Who cares? The music's a bit emo, a bit hardcore. Lame cover of a BILLY JOEL song appropriately titled "Seemed Like A Good Idea At The Time." Reminds me of BORIS THE SPRINKLER with a girl slant and PC. (CK)
($3 ppd: Wedge Records, PO Box 1146, Grass Valley, CA 95945)

INEPT - "...Straight Out Of The Dumpster" EP



British inspired hardcore with tons of punch at times and a heavy dose of thrashy parts. Vocals happening from both sexes, sometimes working well but very clashing styles. No, they do not sound anything like PAXSTON QUIGGLY. A couple of great tunes and a few listenable ones. Too much vocal overdubbing. Good in general though. (FR)
(A-Team Records, PO Box 5074, Greensboro, NC 27435)

INZIRLI - "Erotico Blues" EP
This is a weird one. This Italian band plays a strange hybrid of glam rock and emo. I found myself bobbing, then scratching my head while listening to this. The graphics are nice, and they seem to be coming from somewhere sincere, but I just couldn't really get a grasp on this. (BG)
(Blu Bus, Via Consolata 5, 11100 Aosta, ITALY)

MUSIC REVIEWS

JACK O' FIRE - "Soul Music 101, Chapter 4" 10"

Oh great! JACK O' FIRE, already noted for their exaggerated sense of self importance, now deigns to put out a record purporting to school us lowly unlearned in "Soul Music", with them the supposed "Teachers". Ha! To me, this band has always smacked of the puffed-out chest and jumbo hat size, and this is just more "Looky here at our *real* music" condescension. I can understand the desire to get music back to its basic roots by stripping it down, but leave the fucking "Young Lion's Conspiracy" bullshit and the half-assed soapbox pontificating "...Now what are *you* doing to participate?..." at home. Punk Rock has had its fill of *movements* . We don't need whining, white-boy zeros seeking blues credibility to tell us what to listen to. As if it weren't bad enough, these assholes give as a bonus track "Devil in the Woodpile", an actual old 78 recording, and then fail to give the artist credit on the sleeve! Clever trickery? Outright theft? Bungled attempt at validation? Musical three-card-monte? Who knows? Why does Sympathy keep putting out such stupid records? (CH)
(Sympathy for the Record Industry)

JAVA CHRIST - "Songs To Confuse Slam Dancers" EP

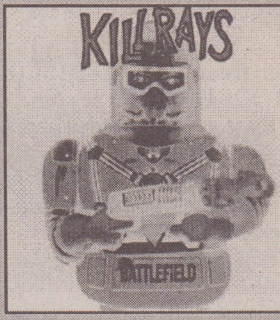
Wow, if this confuses slam dancers as much as it perplexed me than this EP definitely lives up to it's name. Strange name, strange band, and a strange sound that falls into the much maligned but ever burgeoning "ska/punk" realm. Actually tho it's sort of a "ska/pop punk" meld that as bad as it sounds is actually really cool. It's pretty much the average 50/50 mix consisting of two "ska" tunes and two hard edged pop punk numbers that are their strong points. Those songs "Suburbia" and "Insomnia" rage in the QUEERS vein, and take much advantage of their whiny ZERO BOYS sound alike vocalist. I recommend this for the punk songs, but if you have a soft spot for ska then you'll like this as much as I did. (EY)
(House 'O' Pain, PO Box 12086, Nashville, TN 37215)

KATASTROFIALUE/BATTLE OF DISARM - split EP

This live EP captures two of the better Swedish influenced bands around today. Unfortunately the recording does not do either band justice. The BATTLE OF DISARM (Japan) recording is especially poor with the vocals overwhelming everything else. And the KATASTROFIALUE (Finland) side isn't much better. This is limited to 500 copies. So the collectors may want to take note. I would recommend looking for the other recordings from both bands, it would definitely be worth the search. (RC)
(Tylyy Levyt c/o Sami Kettunen, Olkinuorankatu 30, 55910 Imatra, FINLAND)

KILLER CLOWN - "Brand New Shit" EP

The Italian scene put out a couple thousand hardcore thrash records in the '80s; mayhap they are preparing to do the same in the '90s with the garage-punk-rock field, as I see more stuff every day. This bunch has a good annoying vocalist and songs covering your raunch-'n-roll basics, but lack a great song to totally make my day. It's solid stuff, just ordinary. I've actually got my money on the fuckin' French. Yup. (RW)
(Non Cene Records, Via Broni 4, 10126 Torino, ITALY)



KILLRAYS - "Battlefield" EP

Distinctly European melodicore. Fast and thrashy with lots of singin'. Don't worry, they don't sound like NOFX. Damn good. (PC)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

KINA/DE CREW - split EP

I can't fuckin' believe that KINA are still going! I fucking love this band! Holy shit, the record starts with a SUPREMES cover! No shit! And it kicks the shit out of the VANILLA FUDGE version. Excellent melodic punk with (from what I remember) intelligent lyrics. Never heard of DE CREW, but they hold their own with great melodic pop punk that brings to mind SNUFF and maybe early HARD-ONS. A cool single. (LH)
(Blu Bus, Via Consolata 5, 11100 Aosta, ITALY)

LINK 80 - "Remember How It Used To Be..." EP

The name of the band, the title of the EP and the picture of the spiky hair dude with a lock and chain around his neck all led me to believe I was in for some young dudes pretending they knew what punk was like in 1980. Not quite, but not far off. They actually think they're OP IVY - lots of horns (way too loud), ska/hardcore beats and "hep"s. Good, but not the quality of OP IVY. (KK)
(Switchblade Records, PO Box 42, Fredricktown, NJ 08067)

LITMUS GREEN - "Do You Fear Something?" CD

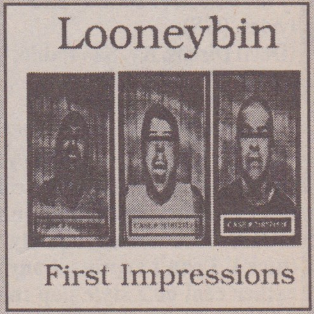
Leaps and bounds better than their previous couple of releases. Politically charged punk rock with a tuned down sound and slightly gravelly vocals. Lyrically they 'discuss' teen pregnancy, homophobia, resistance, animal testing, and the Power Rangers, all injected with a sense of humor. The songs are faster, rawer, shorter, and the production is better. This release has made me a fan. This disc is limited to 500. (MA)
(PO Box 5311, Glendale, CA 91221-5311)

DIE LOKALMATADORE - "Los Kumpel laß Knacken" EP

Outstanding, catchy German bierhaus punk rock. The A-side will absolutely rock your fucking socks off - be careful. The two B-side tracks are not far off. While I may not be a totally impartial here, due to my fondness for this style of music, this is the lick. Do not make the mistake of missing out on this. (KK)
(Teenage Rebel Records, Gerresheimer Str. 16, 40211 Düsseldorf, GERMANY)

LOONEYBIN - "First Impressions" EP

Basic fast thrash with a buzzsaw guitar and those lazy over-running vocals that try to fit too many words in one line - I love that! The singer is ex-BATTALION OF SAINTS and UK SUBS, but this is more straight-ahead hardcore than those bands. Pretty raging, I bet they rock live. They're a three-piece too, so you can't go wrong. (AM)
(Enervating Records, PO Box 25742, Chicago. IL 60625)



MUSIC REVIEWS

THE LOUDMOUTHS - LP
I've slept with every member of this band, but that's not really quite a big deal considering everybody in Frisco sleeps together... so no big deal. Fuck, this band put an album out fast. Total full color and all... red vinyl.... insert... 18 tunes....geezus. I guess they used all the big money they made at those Kilowatt show to pay fer this one, or did Greg Lowery front them the cash!? Anyways, what you got here is like a very authentic 1982 L.A. punk sound. Fast, dual fuzzy guitar sound, Penelope Houston/SIN 34 vocal style, decent production..... fuck, it brings back memories... "Mom, I'm off to the Vex club to see the LOUDMOUTHS, MAD SOCIETY and LEGAL WEAPON. Back by 12, I promise......". (SW)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

THE LOUDMOUTHS - LP
This sucker rips from start to finish. It's one of those magic records that got recorded when things were just right, cuz everything just works perfect. Raging. (TY)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

LUCA BRASI - "Creeper" EP
I'm really tried to concentrate on the music, but my mind kept wandering into deep thought, about the insert in the record, advertising a "Cum Bath Of Beautiful Girls" video. Alright, snap out of it, here you have a total of two songs. One side sounds a like a rawer version of MUDHONEY. And the flip reminds me of KARP. Riff based sludgecore, with screamed vocals. This was decent, but pretty uneventful. (RC)
(Reproductive Records, PO Box 398073, Cambridge, MA 02139)

MAD PARADE/BRUISERS - split 45
The BRUISERS put forth fast punk rock rockabilly style, complete with raunchy guitar solos, tattoos and '61 Cadillacs. I am somehow reminded of later SOCIAL DISTORTION. Unfortunately for them, the flip MAD PARADE is like some generation x SPINAL TAP: tight and metally but fast with a grungy edge. (JH)
(Lost & Found Records, Bunteweg 1, 30900 Wedemark, GERMANY)

MAN IS THE BASTARD - "D.I.Y.C.D." CD
Pulsating thugs, thunder and lighting of the underbelly erupt on one C.D. yes its the final collection of M.I.T.B. Available for those who don't have turntables. This here thang is polluted with truths of political ideas. For myself I have most of this on vinyl, but there are a few tracks of unreleased harsh tunes. A decent keeper, a must have, a CD to clean out the skeletons from anyone's closet. (SM)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

MCVEIGHS/FEAR OF REPRISAL - split EP
MCVEIGHS jaunt out quick and effectively rocking hardcore blasts with giddy and silly SONS OF ISHMAEL style vocals and maybe a wee bit of the same sense of humor shining through, too. FEAR OF REPRISAL rip out basically one screechingly harsh hardcore song over and over again with incredibly raw sound quality, straight ahead and to the point. (KS)
(K Sanneh, 67 Bishop Allen Dr #2, Cambridge, MA 02139)

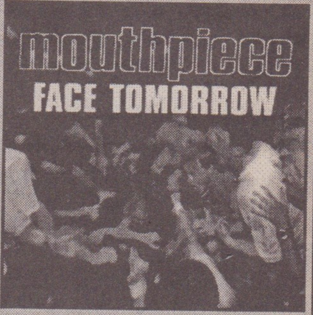
MOCK - "Pity/Remember Me"
So-so punk rock from Santa Cruz. The A-side has an L.A. feel a la AGENT ORANGE only more plodding. The flip is almost NOFX sounding with the guitar octaves thing. Nothing special yet. (RL)
(Goldenrod, 3770 Tansy St., San Diego, CA 92121)

MOISTBOYZ - "Second-Hand Smoker" EP
This band put out a pretty decent 10" on Grand Royal a while back; this stuff continues in that vein. Imagine if MINISTRY were a hardcore band with a real drummer and the itch to rap vocals over a processed mess of electro-core-gunk. Yeah, that's it. In other words, I like the song "Crank" on the flip because its's fast and rap-less. I'm a pig. (RW)
(Arson Records, no address)

MONOSHOCK - "Walks To The Fire" 2xLP
Loud fucked up psych-punk workouts that seems to be getting under my skin and resting there in a warm pungent way after the 5th listening. You know, when VON LMO came to town he recruited these guys as his backing band. As evident on his record, I'm sure the Vonster recognized them as kindred sonic terrorists and wasted no time in calling them. Two(!!) records worth of HAWKWIND, MC5, RED CRAYOLA-inspired noise whirls with wah-wah, noise, more noise, yelled unintelligible vocals but always hearkening back to the aforementioned three. Lot of songs over the good taste length and classics like "Tom Guido philosophically stoogely","I took you to it baby". As the Vonster once put it: "You Are Not Ready..." (HD)
(Blackjack, 663 10th St., Oakland, CA 94607)

MONSTER TRUCK DRIVER - "No Doubt" EP
D-U-M-B. Dumb. As in jeez are these guys morons or what? (But somehow I suspect that's their point.) Raging hardcore a la POISON IDEA, etc. with sorta inane tough guy lyrics - funny how the humor in songs about "Crack Whores" remains lost on me to this day. This is one of those records where you think just how much you could like it, if only the band didn't insist on opening their mouths. Aah well. (LD)
(Carving Knife, PO Box 829, Seattle, WA 98111-0829)

MOUTHPIECE - "Face Tomorrow" EP



This is sXe hardcore with all the usual trimmings. Recycled MINOR THREAT and YOT riffs, and plenty of shouting about staying true and fighting inner demons. Of course there is also the obligatory plethora of photos of the band jumping and singing with the audience (I counted 13). What suprized me was that there was actually one photo that wasn't of the band. Although, I will give them credit for not littering their songs with bad metal solos, like most of their contemporaries. (BG)
(New Age Records, PO Box 5213, Huntington Beach, CA 92615)

N.R.A. - "Another Day At Work" EP
I was very skeptical about this band... bad name, bad packaging, personal lyrics. I was pleasantly surprised, this is really good, terribly catchy and completely listenable and well put together. In fact, I like it. It sounds like they could be on Fat Wreck Chords or similar label. If you like anything even remotely poppy you should check them out. (FR)
(Offtime Records, PO Box 52114, Houston, TX 77052)

MUSIC REVIEWS

NAKED AGGRESSION - "Right Now" EP

This 7" contains a re-release of "Right Now" and "Revolt" from the "Keep Your Eyes Open" EP. Maybe I just fell off the turnip truck, but to me the songs seemed just as good the first time around. This also has 2 new songs, "Revolution Is On The Way" and "Anthem". The new stuff is mellower, more melodic. Still political, but with a sense of humor this time around. (AI)
(Campary Records, Friedrichstr, 110, 40217 Dusseldorf, GERMANY)

NEGATIVE FX/LAST RIGHTS - split CD

The LP reissued (surprised it took so long... with Taang! being so hard up for releases...) with the entire recorded history (6 songs) of the post NEGATIVE FX band, LAST RIGHTS. Surprised the 'Nazi' cover of the LAST RIGHTS single was reproduced here - only really interesting as a historical note. Ummm... the LP itself is the same simple hardcore that was huge then and far too pedestrian now... hasn't survived the test of time well. (TM)
(Taang!, 706 Pismo Ct., San Diego, CA 92109)

NERVOUS CHRISTIANS - "Revenge Is A Dish Best Served Cold" LP

I'm having a hard time reviewing this record I like it, it's good, it just doesn't kill me, y'know? Well played rocking punk from Portland: hooky melodies, up tempo beat, vocals like the guy from NO EMPATHY, and bitter older punk lyrics. Nitpicking aside, it's a very good LP, and I do like it; I think tho', this might grow on me more if I got see this band live. Great band name however. (LD)
(National Dust, PO Box 2454, Portland, OR 97208)

NEW CHRISTS - "Born Out Of time" CD

A retrospective of NC's stuff circa 1984-1989. The NEW CHRISTS were of course ex-RADIO BIRDMAN singer ROB YOUNGER and a revolving line-up. Twelve tunes in all including seven from the "Distemper" LP as well as stuff like the classic "No next time", "Sun God", "Born Out Of Time" etc. Stuff, I myself haven't heard in at least a few years and still, this shit rocks my world, post-Detroit Aussie grit that kicks anything coming outta the rainy city now or ever. Even all the stuff from the LP blows my mind, essential Australia. (HD)
(Lance Rock, 1223 College Drive, Nanaimo, BC, V9R-5Z5, CANADA)

THE NOMADS - "Tron Dream/Edvin Medvind"

The only saving grace to this pair is powerful guitar production (as always, with these once awesome Swedes), but it can't make up for the general lack of oomph. Whereas these guys could once rock (and they still do at moments when playing live), their recent recorded efforts have been painfully limp. (TY)
(Man's Ruin, 2415 Third St, San Francisco, CA 94107)

NORTH AMERICAN BISON - "Expect The Worse" CD

A mixed bag here. Explaining this one is going to be tricky, not that this is bad, but these guys mix a variety of influences into their sound. While that may be good, it doesn't always work. Nothing wrong with experimenting, but this is so quirky that the majority of time it doesn't gel. There are parts that are good, but a little more time honing their sound is needed. Who knows, the next release may be sterling. (MA)
(Confounded Music, 1916 Pike Pl. #1715, Seattle, WA 98101)

THE 1-4-5s - "Planetary Annihilation" EP

It's garage, it's cute 'n' noisy, it rocks, it's stupendous, it's got six songs (more than 1.16 songs per inch of vinyl), what are you waiting for, dolt? Get it! (DD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

THE OPPRESSED - "The Best Of" CD

A greatest hits type release from this 80's UK skinhead/oi band. Anti-racist, by the way. In fact the liner notes say they have since reformed to deal with such issues. Older originals mixed with newer cover-type tunes. Mid tempo with your basic production and those trademark Oi vocals. (RL)
(Dojo, PO Box 281, Canterbury Kent CT1 2BB, ENGLAND)

ORANGE CROTCH - "Bicycle" EP

Six songs of uninspiring punk rock from Illinois. Though the music was fast, it just came across as unenergetic. And the vocalist always sound like he was straining to sing. Though they struck out this time, there was a letter enclosed in the record talking about how this was old material, and they recently acquired a new vocalist. Maybe their new material will be worth a second look? (RC)
(Ben, 414 North 3rd., Maywood, IL 60153)

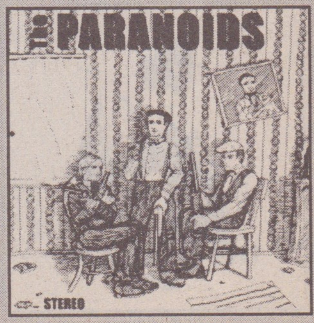
PAGANS - "Pirate's Cove" LP

One of my many punk rock regrets is that I never got to see the PAGANS. Those guys managed to put out a handful of some of the absolutely best punk records ever made. This latest LP is a bootlegged (I believe) recording of the PAGANS playing live in Sept. of '79. Included are some of their classics like "Dead End America", "Not Now No Way", "Street Where Nobody Lives" as well as covers by PERE UBU, BOBBY DARIN, ROLLING STONES, and a few others. The downside to all of this is the sound quality is really sucky. It's not so bad as to render the songs unlistenable, but just enough to make me question the $11.00 I shelled out for my copy. Worth it if you were there I suppose. (LD)
(no address)

PAINTED THIN/JOHN K. SAMSON - split CD

This is a split between a Canadian pop-punk band and a folk singer. Go figure. PAINTED THIN do the J CHURCH thing better than J CHURCH. They are upbeat and bouncy without completely overdoing it. Good, well thought out lyrics also. JOHN K SAMSON does the coffee shop folk deal somewhat convincingly. What makes him bearable is his insightful and unpretentiously poetic lyrics. Interesting CD. (BG)
(Painted Thin, PO Box 68007, 471 River Ave, R3L 2V9, CANADA)

THE PARANOIDS - "Broke" EP



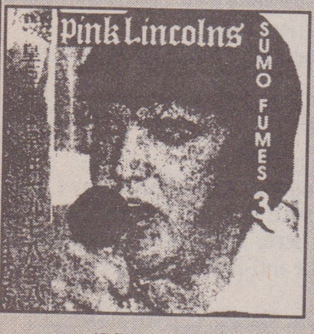
This is a 3 song 7" with music on only one side. I hate when bands do that. Whaddya only have three good songs? Nothing for the other side? Noisy, pretty good 3-piece punk, but a bit repetitive. Good choruses, though. The kinda record where the cover ("Baby Let Me Follow You Down") blows the originals away. (CH)
(Bunkhouse Records, 912B W. Elizabeth, Austin, TX 78704)

MUSIC REVIEWS

PAWN - "Guerrilla Intent" EP
Not to be confused with the southern California PAWN, these punks are from Ohio. With a few moments of breakneck thrash sprinkled in, this distinguishable straight forward punk sounds akin to the Profane Existence scene of bands. The lyrics have the expected politics for this type of stuff but they seem more sincere and from the heart than the usual. (MK)
(Alienation/Headquarters, PO Box 267, New Carlisle, OH 45344)

THEE PHANTOM CREEPS - "Bad Place" EP
Not to be confused with *THE* PHANTOM CREEPS, a surf band from Tejas, that had a review a few months ago. I don't know if I'd have liked this any more if it had been the first record I reviewed this month, but as the last, it sure doesn't hold up too well. It's rock n' roll w/ harmonica from England, that doesn't suck, it's just a little too thin in the "rock" department. Probably a nice pub band to have as the soundtrack to your blurry ale-drinking vacation experience in the UK. England's answer to the FABULOUS THUNDERBIRDS. (RY)
(Snatch Records, PO Box 31, Lytham St. Annes, FY8 1RF, ENGLAND)

PHANTOM FLIES - "Sick And Tired/Ain't Nothin' To Do"
A Japanese Detroit hard rock band?? Alright... Dishing a pretty decent DEAD BOYS cover until it's over and a whole crowd of fans/friends shout "DEAD BOYS!!!" over and over, and things become ridiculous. I'd hardly be surprised if they all had the names of their influences tattooed across their foreheads, they wear them so proudly on their sleeves already - STOOGES, HEARTBREAKERS, DOLLS, etc...Greasy, tough, and pretty good though. (RY)
(Dog Nose Records, 3-25-25-3F Kohenji Kita, Suginami-Ku, Tokyo 166, JAPAN)

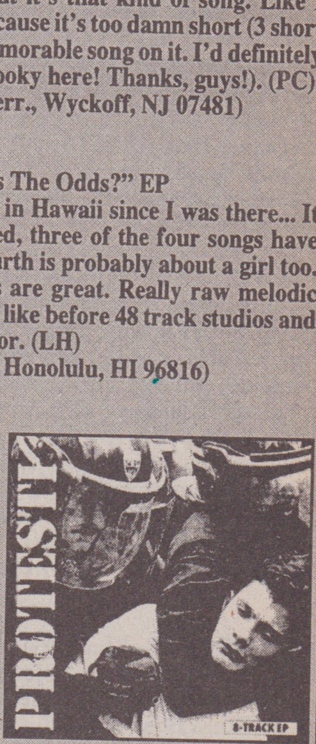


PINK LINCOLNS - "Sumo Fumes 3" EP
Here, you get more of what's turning out to be a significant cottage industry in punk rock: punk cover versions. There are solid (but not particularly earthshaking) versions of 999's "Homicide" and DAVID BOWIE's "Heroes," but - believe it or not - I preferred the one straight-ahead, homegrown original in the bunch. Entertaining, but only a few tics above average. (SS)
(Stiff Pole Records, PO Box 20721, St. Petersburg, FL 33742)

PLEASURE FUCKERS - "For Your Pleasure" CD
As a fan of this band, this is a slight dissapointment, not as good as the other records, "Supper Star" and "Ripped To The Tits", but not bad either. Hard, ballsy, and fast as ever, like a Spanish NEW BOMB TURKS. If you get this first, the others later, you'd only be pleased at how good the releases are on a whole. (RY)
(Roto Records, PO Box 49129, 28080 Madrid, SPAIN)

PLOW UNITED - "Sadi" EP
"Sadi" is a neato punk-pop number that I'd like to hear on the radio some time but never will. But it's that kind of song. Like I probably wouldn't buy the record 'cause it's too damn short (3 short tunes), and that's the only really memorable song on it. I'd definitely take a free copy, though (and, oh, looky here! Thanks, guys!). (PC)
(Coolidge Records, 157 Coolidge Terr., Wyckoff, NJ 07481)

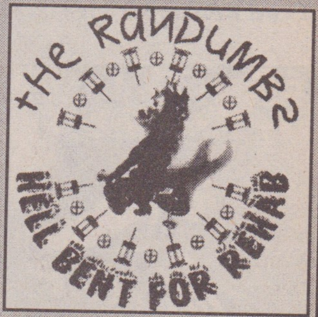
THE POWER PELLETS - "What's The Odds?" EP
Wow, punk sure has changed in Hawaii since I was there... It actually got good somehow. Granted, three of the four songs have direct references to girls and the fourth is probably about a girl too. But it's totally sweet and the songs are great. Really raw melodic punk. Sorta like what pop punk was like before 48 track studios and metal leads. Totally worth looking for. (LH)
(Underbite Records, PO Box 10798, Honolulu, HI 96816)



PROTESTI - "8-track E.P." EP
Originally released as a demo, this is classic Finnish 'all over the place' loose and rambling thrashing. The band contained a member each from the BASTARDS and KAAOS circa 1983. Totally off-time crazy drumming topped with scalding hate croons, which would sound sloppy if not propelled at 100 miles per hour!!! One dreary LORDS OF THE NEW CHURCH-styled dirge and seven short blasts. Includes translated lyrics. (KS)
(Fight Records, Pikkupiiankatu 3 A 10, 33580 Tampere, FINLAND)

QUEST FOR RESCUE - "Asparagus" CD
This German band checks in with slow, melodic punk rock. The vocalist sings in English but it would be more accurate to describe it as a sing/speak style a la LOU REED. The lyrics are mostly about personal feelings and communication. (MM)
(Blurr Records, Erich-Kästner-Str. 26, 40699 Erkrath, GERMANY)

RADIO 77 - "Terrorismo Juvenil" CD
10 songs, a combination of straightforward rock and '77 punk, with Spanish lyrics. Not really my cup of tea, in fact they almost sound like a bar band. (AM)
(Roto Records, PO Box 49129, 28080 Madrid, SPAIN)



THE RANDUMBS - "Hell Bent For Rehab" EP
Hailing from Sonoma CA, these guys play good, snotty punk that is reminiscent of the QUEERS when they had Wimpy on vocals. They don't offer up the most enlightened lyrics but there is something to be said for the poetic simplicity found in such lines as "Do a fat line, head to Kragen. Hope I don't get chased by the bacon". Good stuff. (RM)
(Chapter 11 Records, PO Box 132, Sonoma, CA 95476)

MUSIC REVIEWS

RANCID VAT - "31 Flavors Of Hostility" CD
Straight from the squared circle, straight from Philadelphia, straight to your face and a gift for your ears. Its the pile driver of punk rock. The RANCID VAT has been around for many moons, but this line up has the strongest front man yet. Sounds of outer space ring out through the Cosmic Commander of Wrestling's voice. The music packed on this CD range from total slamming hardcore to spaced out tweaking jams. RANCID VAT does what a motor cycle club does for a quite Sunday afternoon. (SM)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

RAW POWER - "Burning The Factory" CD
Urgent rampaging hardcore, classic songs. Italy's RAW POWER were always the optimum starting point for those interested in checking out early foreign hardcore (though it's sung in English), and they still rocks like crazy. Here is their 16 track demo originally issued by B.C.T., with rawer sound quality than the impossible-to-find "You Are The Victim" LP and less metallic and harsher than the "Screams From The Gutter" LP, featuring songs not on either (and more with the "Fuck Authority" guy singing!!!). Complimented with an '83 live recording, a nice booklet and a band interview from Chris BCT himself and it's another swell package from... (KS)
(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

RED ROCKET - "Jane Weidlin/Alernahit"
First off, being a major Jane Weidlin fan (musically as well), I gotta respect this band's tastes in new wave divas. Although this song is no "Rush Hour", it's still a happy catchy tune that would probably get JANE's approval. A flip about Clare Grogan could have made this the ultimate dork record. The B-side is more CRIMPSHRINE-ish, go figure. (RL)
(Hairhurt Records, PO Box 201, Redmond, WA 98073)

RESIST - "Free" EP
RESIST continues their attempt to emancipate the human mind with this great 6-song release, recorded mostly in 1991. RESIST's listenable hardcore comes with comical sound bites and features important words sung so fast they almost blur together. Intelligent lyrics speak out against Desert Storm, religion, sex roles and 9 to 5. On a less serious note, they cover the SPINAL TAP tune "Tonight (I'm Gonna Rock Ya)". (JH)
(Pawel Rzoska, PO Box 118, 80-470 Gdansk 45, POLAND)

RESTRAIN THE THOUGHT - "Trust And Respect" EP
Late '80s NY-inspired hardcore. More on the "mean" side of things (i.e. KILLING TIME, SHEER TERROR, and SICK OF IT ALL). No lyric sheet but they do have a song called "S-Cape (Fuck P.C.)". (MK)
(Lost and Found, Bunteweg 1, 30900 Wedemark, GERMANY)

THE RICKETS - "Bottom Of The Bottle" EP
What?! I thought these guys broke up, but fortunately for us punks they continue in some form or another (read the confusing band history!). But who really cares cuz this latest incarnation of the RICKETS still has the punch to keep em spikes and studs above of the pack. Altho some of the new (old?) material here is a tad bit slower than their earlier material it still stands up to their classic brand of drunken speedy thrash that comprised their two previous releases. (EY)
(Puke Records, 5020 Rose Ave., Bainbridge Island, WA 98110)

RIGHTS RESERVED - LP
I guess this is the last will and testament from these guys. Judging from this release that's truly too bad. This has really good, edgy twin guitar grooves and a tense energy that definitely comes through in the mix. They seem like the type of band that would've showed up in your town, played a show unannounced to a handful of people who had never heard of them, and completely blown everyone away. I'm sorry I missed them. (BG)
($5 ppd: Assorted Porkchops, PO Box 4022, Wilmington, NC 28406)

RIOT SQUAD - "The Undying Breed" LP
Although this band presents itself as Dallas' next incarnation of THE BUSINESS, I would say they are in deep MISFITS denial. In several repetitious RIOT SQUAD songs you will find oi's gratuitous glorification of the riot ritual. But in even more of their simple, lo-fidelity songs you'll hear tales of demons, Dracula and chopped-off heads, complete with Glenn Danzig-style intonations. C'mon, they even attempt to cover R.A.T.T.F.I.N.K. (a song that should only be played live and then when only totally drunk). I do have to admit they've got more style than the average American Oi band... (JH)
(Last Beat Records, 2819 Commerce, Dallas, TX 75226)

ROSCOE PECOE - "Uh, What Do You Mean?" EP
Very fast tuneful melodic punk with cool gravely vocals. The melodic bass playing really stands out in a good way. The lyrical topics covered are cops, sleeping, and alienation. (MM)
(Roscoe Pecoe, 71726 7S + SW, Calgary, AB, T2T 2W6, CANADA)

SAM'S LAFF - "The Thrill Of Victory" EP
Fast jumpy punk. I think the singer sounds like a whiny Lance Hahn but he thinks I'm insane. A sort of RABID LASSIE, mid-eighties East Bay punk thing going on here. There's something sort of happy and funny about this. They make anti-fascism fun. Pretty good. (AI)
(Last Dollar Records, PO Box 422, Seal Beach, CA 90740-0422)

SATAN'S RATS - "What A Bunch Of Rodents" CD
Old stuff from a relatively unknown British band circa 1977-1979. Three singles and three sets of demos included here, twenty tracks in all. Punk rock-n-roll with a rootsy pub feel a la EDDIE AND THE HOT RODS and THE VIBRATORS. Some good stuff here and some so-so demo stuff as well. Everything from these era seems to have some merit and this is no exception, they even opened for the PISTOLS! (RL)
(Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)

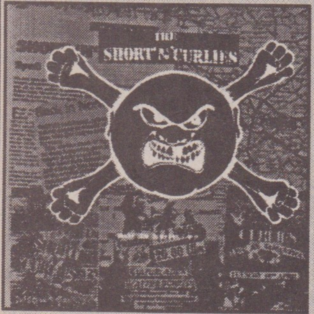
MUSIC REVIEWS

SAY UNCLE - "Cup Of Coffee" EP
This EP comes with the new Migraine fanzine. Three songs of '90s pop punk with a discordant edge. There's lots of weirdo, quirky guitar stuff thrown into the mix. Sounds like members of PLAID RETINA and J CHURCH doing ADOLESCENTS covers. (MK)
(Sour Note Records, PO Box 13454, Berkeley, CA 94712-4454)

SCUZ MONKEY - "Shitkickers" EP
Fast paced oi! style hardcore with the chanting vocals that make oi! so likable. While it may not be original, the irrelevant lyrics, razor sharp guitars, and just plain catchiness make this better than average. Besides, dude, these guys played with RANCID. (KK)
(Scuzzy Records, 7918 Renwood Dr., Cleveland, OH 44129)

SHAA - "Meditazione" EP
You might have a hard time finding this record because the name and title are printed backward in funky script lettering on the cover. Anyway I'll try hard not to editorialize on the whole lame, oxymoronic concept of Krishna-punk. Oh, I just did, didn't I? Oh well, I couldn't get too offended by this band on account of all their lyrics are in Italian (except for the "Krishna, Krishna" bits). The music's decent in an '80s kind of way. Some made-for-circle-dancing thrash songs, moshy chant-alongs, 7 SECONDS-esque "whoa-oh"s, and yes, one horrible Hare Krishna dancing street-people clangy song. Whatever. (PC)
(Blu Bus, Via Consolata 5, 11100 Aosta, ITALY)

SHAGGY HOUND - "Ohio" EP
Fast paced hardcore with melody and buzzsaw guitars, and cool production. Why a band from France would be doing a song about Ohio sucking I'm not at all sure. They do a fine job of writing songs in English thanks to liberal use of the words "fucks" and "sucks". (MC)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)



THE SHORT 'N' CURLIES - "Make 'Em Suffer" EP
Out of the UK, these guys play kick ass oi. The A side contains two really upbeat and catchy songs both of which will have you chugging cider and pogoing your ass off lickety split. The B side contains a ska flavored number that blows the fucking checkerboards off the million or so VOODOO GLOW SKULLS ripoffs out there as well as a revamped version of "House Of The Rising Sun" called "House Of The Fascist Scum". (RM)
(Knock Out Records, Postfach 10 07 16, 46527 Dislaken, GERMANY)

SKEENE/LITTLE BILLY AND THE SODA POPS - split EP
Split EP from two bands from Ohio, two songs from SKEENE doing what sounds to me to be a hardcore take on the GERMS "Forming" formula. Very world weary/sarcastic old Darby Crash type singing, out of sync, clunky playing and punk rock chords. LITTLE BILLY does somewhat quiet lounge-rootsy funny punk. Actually, the SKEENE stuff grows on me. (HD)
(1995 Formula 47 Records, PO Box 428832, Cincinnati, OH 428832)

SLAPSHOT - "16 Valve Hate" CD
SLAPSHOT, you either love them or hate them. I have always tended to opt for the latter. Nevertheless, Choke and crew hold their ground with a pretty solid release. In my opinion they haven't strayed much at all from their past work. 15 songs of hate fueled hardcore. There is even a bust on Krishna core in a song called "108", which has a great line: "Your religion has got you more fucked up than any drug could ever do". By the way, do these guys really play hockey, or do they just have a mask fetish? This is also out on Lost & Found Records from Germany. (RC)
(Taang Records, 706 Pismo Ct., San Diego, CA 92109)

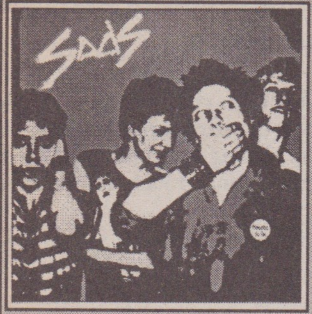
SLUGHOG - "Grit" CD
Typical noise fest, ultimately ear piercing and annoying. Nothing new, something old, has been never to reach an outer limit. Trying something new is old hat by now. Just get in line and make the rock/punk sounds we all know how to. Could be any band on Am Rep. (SM)
(Wonder Drug Records, PO Box 995, Boston, MA 02123)

SMUGGLERS - "Selling The Sizzle" LP
Well, the cover photo (a huge tray of cheeseburgers depicted in living color) will probably offend the vegans. The SMUGGLERS are a hard-working, hard-living, hard-playing Canadian band who have been putting out singles and EPs for quite a while now - although none of them have ever found their way to my turntable, I've been intrigued. On the surface they sound like an (North) Americanized REZILLOS what with the bouncy bass-lines and speedy pop-punk-meets-power-pop approach, but they are their own band and bring enough of themselves to the mix to make it all legitimate. Fifteen tracks based around unusual subject matter. A little too... "cute" for some of you, including me, but who am I to dictate matters of taste. (JR)
(Mint/Lookout)

SNAP KRACKLE DROP/THOSE MEDDLING KIDS - split EP
Two covers, "I Don't Care Anymore" by PHIL COLLINS done by SKD and THE CARS, "Just What I Needed". Both are punky a la say maybe mid to late period CIRCLE JERKS. Both songs are mildly amusing but, come on fellas, one song each band and they're both covers? Give me a fucking break. Maybe gets a "D" and that's pushing it. (FR)
(Social Retardance, PO Box 25666, Tempe, AZ 85285-5666)

THE SNOTROCKETS - "Hate Kinda Way" EP
This is a snotty, shitty, GG ALLIN infested slab-o-sin, and I like it! The band thanks Budweiser and sings fast punk songs about sex—what more could you want? Fans of THE DUMMIES will like this cocky, energetic punk rock for cretins. Try it! (BR)
(Scuzzy Records, 7918 Renwood Dr., Cleveland, OH 44129)

MUSIC REVIEWS



THE SODS - "Suicide" EP
Calling all reissue geeks! Calling all reissue geeks! A Danish "Olde School" ('77-'80 according to the liners) punk band that was even, to top it all off, good? Holy Hannah, even Shane White would like this (although mostly for the Siouxsie shirt one of the pastry-eating dolts, er, sods, is wearing on the front). (DD)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

SOMA - "Pflicht" 2xEP
Nasty thrash and other trash. This has a METALLICA feel to it with the MEAT PUPPETS vocals. Total shit production, diarrhea of the sound board and a band's bad precision got on record, efforts "that should be effortless". Packed to the hilt with lyric sheet, info and other truly needed news. The record sounded best when the needle was stuck at the end and wouldn't reject. (SM)
(Jan, Bastholzweg 5, 34454 Arolsen, GERMANY)

SON'S OF PRIDE - "The Glory & The Horror" EP
Basic bore me punk rock. Sounds a bit like the ADOLESCENTS/SPERMBIRDS. Same story different band. The kids of todays scene return time after time to let me down. (SM)
(Kickback Records, 6895 Lionel-Daunais, Anjou, PQ, H1K 4X5, CANADA)

SPAZZ/ROMANTIC GORILLA - split LP
In a deadly showdown, it's a battle of tourist hotspots. In the blue corner, it's the West Coast. In the red corner, it's the Far East. Let's face it - it doesn't matter what I write here... everyone's on their way to get it regardless. (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

SPLIT IMAGE - "Guten Tag!" LP
German stuff that varies between metal-ish punk and slower power ballad stuff. Didn't like this at all. (RL)
(Mad Butcher Records, Waldhausener Sta 190, 41061 Monchengladbach, GERMANY)

THE SQUARES - "In Squarification" LP
Far and away the best record of the month. A screaming full-length release from these French garage kings. A couple of slow, twangy numbers that sound just fine, and a whole mess of fast, crackly ones that could cave in walls! Of course the ubiquitous Toe Rag Studios recording just brings each and every note right into your lap for maximum enjoyment. A highly recommended record, in every respect. Hey Squares: when you gonna come play over here? (CH)
(Get Hip Records)

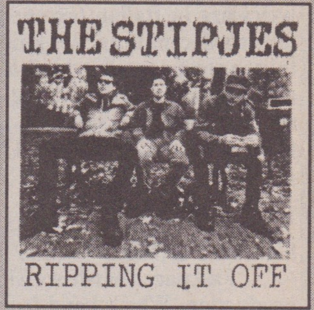
STAGEBOTTLES - "They Are Watching Me!" EP
You might say I'm just a dumb Yankee but STAGEBOTTLES have this great Oi sound, and it's not just because they have great Britpunk accents. They are classically midtempo with simple melodies and a great bassy distorted sound. As a bonus this band features gal vocals along with the deep-throated guy and a little bit of sax in one song. There's no working-class posing, no riot fantasies, just a couple great songs. (JH)
(Knock Out Records, Postflach 10 07 16, 46527 Dinslaken, GERMANY)

THE STALIN - CD
A boot disc that has it's value. Japan's STALIN's first two LP's, "Stop Jap" and "Mushi", on one disc with some 12" tracks thrown in. Booted off the LP's with pops and everything, still good sound quality. Classic basic raw punk rock from the early 80's (sung in Japanese). These guys are legendary even though they have ventured off in new directions since this stuff. Simply put, the shit. (RL)
(no address)

STALINGRAD - "The Politics Of Ecstasy" EP
Another brutal release from the Armed With Anger stable. There's practically no information with this picture disc, save a long rambling story about Patty Hearst which may or may not be the lyric sheet. Dirgy hardcore with pained vocals, grinding powerchord assaults with slow metallic rhythms. (AM)
(Armed With Anger Records, PO Box 487, Bradford, BD4 7XB, UK)

STEEL MINERS - "Dig" 10"
This band is like a guided tour of punk styles, from the NOMADS-ish "Better Use It Now" and thrashy "Hurry Up and Wait" to "Demolition Derby", which sounds like the GUN CLUB. And that's only the A-side. The flip continues in the GUN CLUB mode, then finishes with an atmospheric rocker that's not notable enough to betray any influences. All in all, it's just a little above average, with mostly a hard-rockin' energy to recommend it. (SS)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

THE STIPJES - "I Love My Job/Hey Mister"



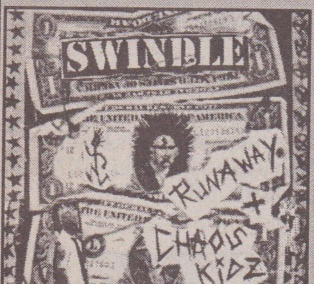
Cool, my first Rip Off records review. What you got here is a Dutch punk band, first song sounds just like "No Reply" by the BUZZCOCKS. Second one sounds a little bit like that old VOID song "Get Outta My Way". So-so, but not great, I'll find out in March if they're actually any good. It's hard to say cuz everything on Rip Off sounds the same. Kinda like the Raw Records of the '90s. Or even worse, the Mystic Records of the '90s. That's what this sounds like, 2 throw away tracks from a Raw Records sampler, just as unmemorable too. (SW)
(Rip Off, 581 Maple Ave, San Bruno, CA 94066)

STONED AGE - "Catdragoning" EP
CRANBERRIES covers and all. Whoopee shit punky boys! You don't move me, you don't excite me and you don't challenge the listener. Another garbage seven for the punk consumption.(SM)
(Vitamin Pillen, Koningstraat 2, NL-6121 HT Born, SWEDEN)

STRANGLEHOLD - "Crash And Burn" CD
A re-issue from this 1983-ish band from Boston. Tracks from their LP, 7", and live radio stuff. When everyone else was doing the hardcore thing, these guys stayed with the old school sounds of early STIFF LITTLE FINGERS and the DEAD BOYS. A fine release considering the original releases are quite scarce and these guys had some cool tunes. Do I sense a reunion in the near future? (RL)
(Taang!, 706 Pismo Ct., San Diego, CA 92109)

MUSIC REVIEWS

SWINDLE - "In The Red" EP
This is fast and fresh, and sounds like FIFTEEN if they weren't so emotional. Three great original songs, and then a cover of Ben Weasel's "I Wanna Be a Homosexual," which sounds exactly like SCREECHING WEASEL's version, which is okay with me because I like it. Some people like to see another twist on covers, whatever. I think it's excellent. (GS)
(Cargo Music, 4901-906 Morena Blvd, San Diego, CA 92117-3432)



SWINDLE/SPAZZ BOY - split EP
SPAZZ BOY are mid-tempo pop punk with good snotty vocals. The songs are well written with catchy melodies. SWINDLE are way fucking punk with a heavy melodic Marshall sound. Our copy came with no address or lyric sheet. (MM)
(no address)

TEENAGE GRAVES - "Hippie Headhunt/Drug Crazed"
According to the insert with the 45, this band was some sort of an early incarnation or stop-over for the mighty BRAINBOMBS, who are simply one of the greatest rock-scuzz units to ever escape from Scandinavia. They established a legacy of STOOGE-oid drug-stupified crap that sets the standard for pretenders everywhere. On this recording (I'm not sure how many members were in both since they always used phony names) you hear a band ripping it up in a late-period DWARVES style that is totally effective and rocks on both tracks, the flip being the more manic. The sound is there. All several dozen BRAINBOMBS fans out there are hereby notified. (RW)
(Freak Scene Records, St. Eriksgatan, 64 113 20, Stockholm, SWEDEN)

THIRD YEAR FRESHMAN - "Senior Year" CD
Annoying. Obviously a band started by the singer as a way to get across his "witty" lyrical ability. Music is so buried it's hard to make it out what it is. I figure some sort of indie rock hardcore. (CK)
(1270 Knollwood Dr, West Chester, PA 19380)

30 FOOT FALL - "Junior High Sucked" EP
Yup, just when you thought there couldn't possibly be another new pop-punk band... Oh well, 30 FOOT FALL sound like what would happen if SCREECHING WEASEL had grown up in the East Bay. This really isn't my bag, but I did enjoy "Feel like Morrisey". (BG)
(Twistworthy Records, PO Box 90792, Houston, TX 77290)

3 OUT OF 4 - "Old School In Dog Years" EP
These guys sound a lot like the KRUPTED PEASANT FARMERZ. OK and with a lot of spunk, definitely hits at times but is primarily kinda dry. If you're into homegrown super DIY stuff with a bit of zesty chili flavor, dude. (FR)
(Minimum Wage, 2685 Ganyon Dr., Anderson, CA 96007)

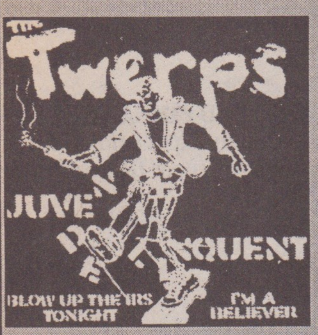
THREE STONED MEN - "Smells Like The Big Time" LP
Well now... what can be said about S.F.'s own David Nudelman that hasn't already been said? The sheer, under appreciated genius of the man stirs up almost as much controversy as the HIGHLANDER TWOS. One either loves his bands or hates them. THREE STONED MEN (Mr. Nudelman's main vehicle for the last few years) sing of the glories of pot smoking, finger fucking, murder, and do a swell version of "Folsom Prison Blues", (which severely tests David's ability to sing above a middle C). Tim Y says I'm putting my reputation on the line for liking them (!), but it's a risk I'm willing to take. "Too Lazy to Pee" is the most recommended track. (CH)
(David Nudelman, 247 Bancroft, Pacifica, CA 94044)

TONE DEAF PIG-DOGS - "Can Of Woop-Ass" EP
A deaf mule would like this slimy record! I couldn't believe my ears, humor, out of tune, horn blowing jive, aggressive punk and multi untalented attempt at music. The overall picture is beautiful. Horny hillbilly's couldn't make me change my mind. This record is tight fast and versatile. About time a record came across my path that I didn't want to break into a million pieces. A must for those who truly hate melodic bullshit punk. (SM)
(Short Records, 3324 Silver Ridge, Duluth, GA 30136)

TREAD DOG/FIVER - split EP
As far as I know these are the first two 'punk' bands from OKC to make it on vinyl. All others were from Tulsa or Norman. TREAD DOG play somewhat sedated rocknroll with a little edge. "Live My Dreams" is mid-tempo, with very little deviation, while "America's Burning" kicks into gear, but the vocals are too weak to hold it together. FEVER is an odd one to figure out. Incorporating pop, post hardcore, and SHELLAC style art damage into their sound, this makes the band have an original sound. "Smock" is their best of the two. (MA)
(7020 Forestree Lane, Oklahoma City, OK 73150)

TREE - "Smash The State" 45
The B-side of this record, "Arm The Homeless," is an excellent, loud, fast, energetic, political confrontation reminiscent of MDC songs of yesteryear, but tighter and more urgent; the A-side is slower and more introverted, kind of HELMET style. The beautiful cover art, by Frank Kozik, made me think this was going to be some hipster concept-band, but I was pleasantly surprised to find powerful punk rock inside. Great. (GS)
(Man's Ruin, 2415 Third St #239, San Francisco, CA 94107)

MUSIC REVIEWS



THE TWERPS/CHERUB SCOURGE - split EP
The TWERPS serve up two originals and one cover on this split. The originals are fast and thrashy with really snotty vocals and pretty funny lyrics. The song "Juvenile Delinquent" alone makes this a worth while release. As for the cover it's by THE MONKEY'S and I'll leave it at that. CHERUB SCOURGE provide two originals, one fast and the other mid-tempo, that have a bit of a pop feel but still maintain a really raw edge. Kind of like THE PINK LINCOLNS. Killer stuff. (RM)
(Smalltown Kids Records, PO Box 292, Lexington, KY 40584-0292)

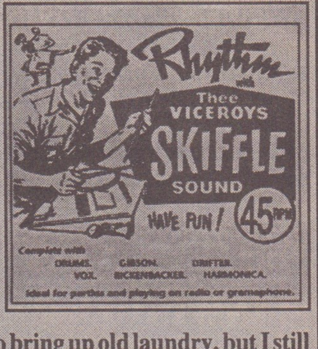
U.T.D. - "Solo Silenzio" EP
Amazing Italian hardcore punk that ranges from mid-tempo execution to full on thrash. This is definitely not generic by any stretch. Each song has enough time changes and each member adds a a layer or two to the sound. They even use a piano on the song, "Aime Morte/ Anime Vive" that works quite well, sending this EP over the top. (MA)
(Acquaro Johnny, Via P. Cossa no. 53, 10146 Torino, ITALY)

UNITY - "No More" EP
Yet another old-school band gets the Lost And Found treatment. Five songs recorded live in 1983 by the people who went on to become UNIFORM CHOICE. So imagine a faster, thrashier UC, with those trademark Pat Dubar vocals, and that's what you get here. Sound quality is so-so. (AM)
(Lost And Found, Bunteweg 1, 30900 Wedemark, GERMANY)

V. CARD - "Three Piece Set" CD
Well, first off, I think it kinda sucks to put out a 10 minute CD, but now that that is out of the way... I enjoyed the V. CARD LP, and these three song continue in that same driving, melodic vein. If anything, these songs are a bit heavier, the vocals a bit gruffer. Their bass parts always get me, too. All three songs deal, in one way or another, with the drudgery and soul sacrifice of wage slavery. "Leave It Behind" is one of their best songs to date. Real tight release (yet still, don't you think they could've fit a little more material on this?). (BG)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

THE VACANT LOT - "Shake Well" CD
Man, this band is so rad. Another amazing dose of original sounding power pop from a totally underrated band. Imagine early 3 playing early SOUL ASYLUM songs with a more reasonable budget. It's nice to know that there are still pop punk bands that can write songs without being a total formula. (LH)
(Shake Records, 598 Victoria C.P. 36587, St. Lambert, PQ, J4P 3SB, CANADA)

VANBUILDERASS - "Choices" EP
Not much info on this Gainesville band - wish there was. Four totally solid melodic hardcore tunes fronted by great female vocals. Songs about violence against women, and a couple of more which fall into that "personal" vein. Rockin', and catchy as all heck, this is certainly a band I hope to hear more from. (LD)
(Schematic Records, 1203 SW 1st Ave., Gainesville, FL 32601)



THEE VICEROYS - "Stiff/Tortured Soul"
Why do they give this a title ("Skiffle Sound") when it got two titles like any regular single and don't need no extra title? Chee, I don't know. I am only telling you this because this is a record worth looking for and I want to make it as easy for youse as possible. It's supposed to be R&B Punk; to me, it's evocative of what the NOMADS might sound like if they last did, in fact, "rock" (sorry to bring up old laundry, but I still maintain that there is some sort of metallic sluggishness to that and others of the allegedly nitro-soaked ilk, so there R.Y.). Back to THEE VICEROYS; they good. They rock. You listen. 'Nuf said. (DD)
(Eat Rock Stars, PO Box 80065, Minneapolis, MN 55408)

VIOLENT APATHY - "Reason" EP
Fourteen unreleased songs from 1982. It's mostly basic, fast stop/start thrash, but pretty good at that. You've heard stuff like this many times before but if you're into this style this is worth picking up - let's face it, it all sounded better pre 1984. I would've liked to have seen the lyrics to this, I'm sure they would have been pretty funny. Check this out. (AM)
(Lost And Found, Bunteweg 1, 30900 Wedemark, GERMANY)

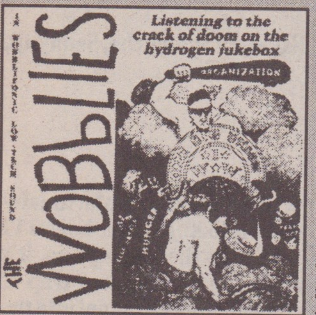
VIOLENT PAIN - "Fell For New Age" EP
What the fuck?! Be wary of any band that sings about the 'new age'. We're talking about crystals, harmony, and a balance between the earth and the sun! Musically, this is pretty upbeat melodic punk with a touch of oi thrown in. But they have the freakiest intros to their songs. A bit of early DURAN DURAN mixed with some classic rock comes to mind! Me don't like it. With a name like VIOLENT PAIN, who would of ever thought..... (RC)
(MCR, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

VITAMADE - "Everything You Need" CD
Alterna-rock metal. Ugh. To the band's credit, there are 12 songs that take up 21 minutes on this CD. However, there is no way you could get me to waste another 21 minutes listening to this. (CK)
(Bong Load Custom Records, PO Box 931538, Hollywood, CA 90093-1538)

W.B.I. - "Alcoholic Birth" CD
12 tracks of faster than fast metal mayhem, with vocals that growl so low that it hurt my throat to listen to it. The drumming was so fast at times there is no way it could be a human. It had to be a drum machine. For some strange reason they threw in a BLITZ cover, followed closely with an ANAL CUNT tribute. There was no lyric sheet, but it looks like half of the songs are sung in English and the other half in German. Pretty uninspiring metallic thrash. For some reason the word generic comes to mind. (RC)
(R.S. Records c/o Sandro Gebner, Strabe des Friedens 45, D-07819 Mittelpollnitz, GERMANY)

MUSIC REVIEWS

WADE - CD
This is not S.F.'s WADE or Wade formerly of CORDUROY. It's WADE from Pittsburgh. They play mid tempo indie pop with depressing/melancholy lyrics. (MM)
(Wade, 553 East End Ave., Pittsburgh, PA 15221)



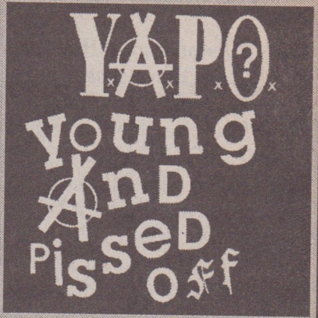
WOBBLIES - "Listening To The Crack Of Doom On The Hydrogen Jukebox" EP
In the garage (as opposed to "garage" or "retro") punk stuff recorded on a 4 track and sounding very much so. Best described as political/humanistic oriented punk but because of the recording, takes on a certain bizarre air. On first impression, I somehow thought the whole thing was a put on, but then realized that was due to the unique singer who sounds somewhat like a helium-addled hamster oi-singer and the plugged-into-the-board guitar sound. Good energy and intentions throughout, guys who wanted to probably just do straight punk and ended up with something else. (HD)
(Useless Media, 21449 Shainsky Rd, Sonoma, CA 95476)

WOOLLY MAMMOTH - "Cindysville" EP
A totally great EP here. The greater Bay Area's equivalent of WALKER or BLINK 182. Kinda amateur-ish pop punk with loads of charm. These guys put out a good debut EP, but this is even better. A band that deserves more attention from the East Bay pop punk masses. A must! (RL)
($3 ppd: Breathalizer Records, PO Box 61581, Sunnyvale, CA 94088)

WORMBATH - "18 Song Demo" CD
Neat little home made packaging which I'm sure is somehow damaging to the CD inside. And that's a shame as this is a really good disc. Great catchy punk and pop punk that often reminds me of "Punkhouse" era SCREECHING WEASEL. Still, more variations on the pop punk thing with sloppy production unhindered by the band's ability. (LH)
(675 Washington, St., Royersford, PA 19468-2415)

THE WRETCHED ONES - "Hey Old Man" EP
What more can be said about the WRETCHED ONES that hasn't been said already? To put it simply, these guys rule and this record kills in their steamrolling tradition of an all out aural attack. From the bulldozer of a title track, to the PETER & TTB styled (with "Oi! Oi!" chants, no less) number "Wolfgang" and the killer sing-a-long "Schaefer" ("when you're having more than one") this EP is a winner from first groove to the last. (EY)
(Pogostick Records, PO Box 354, Midland Park, NJ 07432)

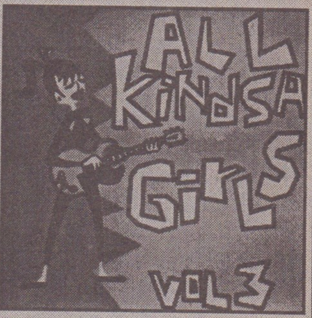
YELLOW SCAB - "Tuna Town" EP
Shit!!!! This is what HOT DAMN should sound like!!! This record totally rocks!!!! Hot chick vocals and the best fucking rock n roll lyrics I've heard in years!!! Check out these song titles: "Let's Make Up And Screw", "I Smoked Some Pot And I Forgot". This is what rock n roll is all about, and that's *fucking!!!!* If you consider yerself a rock n roller and you don't fuck every day then yer a poser. If you don't own this record then yer a poser!!! Are these motherfuckers from New York? If so, then hold on folks, I think it's just about due.....again. (SW)
(Intensive Scare, PO Box 142, New York, NY 10002-0142)



Y.A.P.O. - "Young And Pissed Off" EP
Steady, fast paced hardcore with lots of "GBH" guitars and throaty vocals. Straightforward, full of "fucks" and lyrics about the system and society. Has the feel of early US hardcore or English Oi. Solid, but lacking in originality. Given the decent names of both the band and the label, a bit of a disappointment. (KK)
(Beer City, PO Box 26035, Milwaukee, WI 53226)

YANKEE WUSS - "Ted Nugent" 2xEP
Cool shit from Portland. Angry and sloppy but it works. Sort of like BORN AGAINST, raw and uncooked. The song "Godspell" sounds like the musical combined with RUSH. "My Life" sounds like an old 80's punk singalong. Great samples throughout. Good political/emotional lyrics that don't sound like a bunch of bull pucky. Yeah. (AI)
(3639 NE 78th Ave, Portland, OR 97213)

ZEKE - "Chiva Knieval" EP
The A-side is a head-bangin', foot-stompin' KISS fest, while the flip is much faster but still metal, like later GANG GREEN. Curious. (AM)
(Scooch Pooch Records, no address)



V/A - "All Kindsa Girls, Vol 3" 2xEP
Four bands, two songs each. MAMBO TAXI are very sugary-pop, not my thing, THE NEPTUNAS liven things up a bit on the flipside with "Penetration", no vocals so it's not my thing either. Record #2 rocks with HYPERDRIVE KITTENS' "Boy Raper". I wished the guitars were more upfront, but it's still a great '77 tune. Last but not least, THE 5.6.7.8'S deliver two garage tunes. (EC)
(Munster Records, PO Box 18107, Madrid 28080, SPAIN)

V/A - "Back From The Grave, Vol. 8" 2xLP
Few things in this life are as dependable as the "Back From the Grave" series. Friends may come and go, your pets may die, your favorite band will make an embarrassing appearance on "Saturday Night Live" - but these compilations will never give you a wrong turn. Thirty-six essential tracks from a bunch of long-dead-and-buried bands (the PULSATING HEARTBEATS, the PIECE KOR, DARK HORSEMEN, DOGS, the DRY GRINS, SATAN'S CHYLDREN, the WYLD, etc.) that can still demand attention almost thirty years after their prime. The BENDERS track, "Can't Tame Me", is worth the price of the record alone, but there really isn't a loser in the entire pack. The perfect antidote for whatever ails you. (JR)
(Crypt, PO Box 304292, D-20325, Hamburg, GERMANY)

MUSIC REVIEWS

V/A - "Distortion To Hell And Back Vol 3" CD
Distortion Records nails it again with another addition to their ongoing 'To Hell and Back' series. Here is another collection of some of the finest hardcore and grindcore the east side of the Atlantic has to offer. NO SOLUTION, COUNTERBLAST, DOWNWARD SPIRAL, N.W.S., DISREGARD, and SVARSMALT. Not a bad track in the lot. But the standout had to be FORDARDUR HELVITIS. Fucking Icelandic grindcore! 4 songs of pure grindcore thrash that clock in under 4 minutes total. Yes, yes, yes! Go steal some money and send away for this right now. (RC)
(Distortion Records, Box 129, 40122 Gothenburg, SWEDEN)

V/A - "Farmhouse Compilation 94" LP
Can't let it go - what's up with the '94'? Okay, I'll leave that alone. Umm... my personal rants on comps have bored everyone around me - so now I can bore people I don't even know. This suffers from what seems to be the fatal flaw for most comps, that being the obvious lack of cohesion. You get some of every style/stripe of 'punk' in the nineties - end result being the stuff you like is lost between things you don't. Standouts for me: MOHINDER, KLAMYDIA, KRUPTED PEASANT FARMERZ, and, other notables include DEAD SILENCE, BUTTAFUOCO, NITWITS, CONTROPOTERE (a live track), APE FACE and more. (TM)
(Farmhouse, 448 Madison Drive, San Jose, CA 95123)

V/A - "Florida Punk Compilation" CD
Contrary to what most people think, there is more to Florida than the Klan and gator wrassling and this here CD's the proof. Thirty bands from around the "Sunshine State" who run the gauntlet from: poppy punk to silly death metal to actually cool ska. Some of the highlights include: JACK OFF JILL, LESS THAN JAKE, NO FRAUD, DISCOUNT, MALEFACTORS, SMACK, DRISDAN, SPIT VALVES, and NEUROTIC. Way cool. (LD)
(F.U.H.Q., PO Box 3384, Orlando, FL 32802-3384)

V/A - "FPAP: The Pilot" EP
Basically, if you want to send me over the edge and get me to end it all, play me the A-side of this comp. Starts with CUB who are so sickly sweet they make my skin crawl. Then RAGGEDY ANN (not the Palo Alto, CA band of the same name who know how to rock. Notice the spelling difference) who are just another version of CUB. Side B was more promising featuring TULLYCRAFT who have a kind of whining singer, but I actually enjoy their semi-sweet pop tunes. This one I don't get to hear cos the record's scratched and the needle keeps jumping everywhere. Alas. Ends with WEAKLING who are just that. Song about obsessing over someone over an indie rock tune. (CK)
(Papercut Records, PO Box 12011, Gainesville, FL 32604)

V/A - "Fucking Noise Terror" CD
Hands down my favorite release of the month! This is such a great compilation. 15 bands from all over the world blast out 32 songs of punk fucking rock. Some of the best include JACK WITH KILLER, WOUNDED KNEE, DISKONTO, SYSTRAL, and HAIL OF RAGE. But TOXIC NOISE from Japan break out with the top tracks on this comp. I swear they sound just like AGNOSTIC FRONT, especially the vocal style. Seek out this CD and prepare to destroy the world. (RC)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

V/A - "Heavy Hardcore Headroom" CD
A collection of recordings from the Headroom Studios in Boston, featuring the studio's engineer, Bill T. Miller's own units: OUT OF BAND EXPERIENCE and KINGS OF FEEDBACK, and some of the area's raging hardcore best (DEFORMED CONSCIENCE, DROP DEAD, DISRUPT, HAIL OF RAGE, DISSENSION, etc). 19 bands each doing one to four songs, many previously released, but for the first time on CD. (KS)
(Profane Existence Far East c/o Izumi Kubo, 35 Sannaicho, Sennyuji, Higashiyamaku, Kyoto 605, JAPAN)

V/A - "Her Heads On Fire" CD
The concept of band cover albums is usually good, unfortunately the delivery usually isn't. That's all there is to it. This one boasts 17 bands doing 18 DAG NASTY songs. As far as these comps go, it's above average. Regrettably half the bands fall into the easy trap of playing straight covers instead of infusing something original into the songs. Bands that did do something cool with this were HORACE PINKER, GOMEZ-IO, HOOTEN 3 CAR, and LOOMIS. Since DAG NASTY once meant a lot to me, one thing that bugged me about this was that so many bands chose to cover songs off of "Field Day" and that shitty reunion record. (BG)
(Battle Records c/o De Leersnijder Wim, Krekelstraat 13, 8770 Ingelmunster, BELGIUM)

V/A - "Japan One" LP
Four Japanese 7"s on a 12" bootleg of two records that have been booted three or four times each already (CONFUSE's "Spending Loud Night" and KURO's "Who The Helpless" 8"), rounded out with the GIL 7" and the LSD "Jast Last" 7". While nicely done—reproducing the cover artwork, labels, and original MRR reviews—and it's great and largely unavailable music, I would hope that the creativity, energy and spirit of the Japanese hardcore scene would propel people into their own creative endeavors as opposed to nostalgically digging through the past. (KS)
(Absolute Power, no address)

V/A - "Killed By Death Volume 26" LP
This compilation features some of Canada's preeminent punk rock bands from the years 1977 to 1979. On the "A" side the best tracks are by D.O.A. "Nazi Training Camp," the VILETONES "Back Door To Hell," and the FORGOTTEN REBELS' "Angry." The "B" side has another song by D.O.A., two songs from the DISHRAGS and a rocker from THE ACTION called "Do The Strangle." Much of this compilation is occupied by grade "B" type of 'also ran' punk bands. A better cross-section is provided by "Smash The State" Vols 1 and 2. Watch for Vol. 3 of "Smash The State" from Misters Dirk Meckert and Frank Manley. (BR)
(Redrum Records, no address)

V/A - "Lächeln Bitte" EP
Your basic German rock/punk, featuring HAMMERFALL, SLICK (not-so-distant sons of NIRVANA), BECK SESSION GROUP (full-on rockers, in a rock'n'roll/double bass drum sort of way) and HUNGER (under the influence of someone like the JESUS LIZARD). (KG)
(Dizzy Hornet Records, Schonhauser Allee 72b, 10437 Berlin, GERMANY)

MUSIC REVIEWS

V/A - "Live At The Bottom Of The Hill" 2xLP

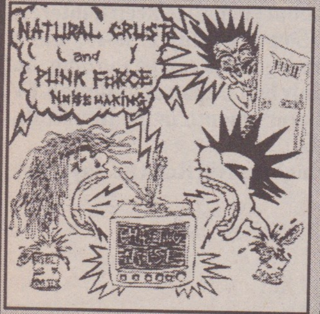
One side each by THE NUKES, JACK KILLED JILL, SOCIAL UNREST, and THE SWINGIN' UTTERS from a show recorded on 5/17/95 at the club. High quality recording has good sound but still has that live feel. Set quality ranges from mediocre to outstanding (you figure it out). Music is all basically traditional style punk. While I hesitate to recommend a live record, this one gets the nod. (KK)
(New Red Archives, PO Box 210501, San Francisco, CA, 94121)

V/A - "Lumps Of Coal" CD

I've gotta question the purpose of reviewing a Christmas-themed CD in fucking March, but whatever. It's a shortish 9-band thing featuring fast/faster buzzsaw types doing the punk job on the usual Yuletide suspects. I already had respect for EVERREADY, JON COUGAR CONCENTRATION CAMP, and SWINDLE. SECOND STRING were also really good. Uh...early Christmas gift idea? (RW)
(Yell-O Records, PO Box 6045, San Diego, CA 92160-0045)

V/A - "Mind Pollution 2" CD

A 20 track comp from the twin powers of Words Of Warning and DS4A. A fair wad of it is pop, techno or dub, but there's also a healthy spattering of punk, grind and thrash. The usual culprits are on here, bands you would've thought gave up long ago, like HERBGARDEN, HELLKRUSHER, BLAGGERS (Why aren't they just being told to fuck off? So EMI dumped them, and they think they can come crawling back to the DIY scene?) and OI POLLOI. Lots of music here, though unfortunately not much to interest me. The stuff I enjoyed most was TIT WRENCH, TERMINUS, and ACADEMY 23. (AM)
(DS4A, 82 Colston St, Bristol, Avon, UK)



V/A - "Natural Crust Punk Force" EP

Is MCR production control trying to meet some sort of quota? Another hastily construed compilation (packaging is some of the worst yet!), this one of three Japanese "crust" bands, all with a heavy influences. MENTAL DISEASE have their male/female NAUSEA-styled vocal trade offs and heaviness; MINDSUCK are total DOOM clones; and ORDER just bust out a lengthy basic thrash song. Bottom line is these bands seem to have barely had time to develop, and it becomes more about MCR's desire to put out records. (KS)
(MCR Company, 157 Kamigu Maizuru, Kyoto 624, JAPAN)

V/A - "No Slow...All Go!" CD

A comp of Twin Cities bands with stuff ranging from hardcore to punk rock to pop punk to mod punk, bands include QUINCY PUNX, DIRT POOR, and THE STRIKE (I thought they were from Chicago?). 32 tracks with some bands doing more than one tune. A cool diverse comp. (RL)
($8 ppd: THD Records, 2020 Seabury Ave., Minneapolis, MN 55406)

V/A - "Not So Pretty" 2xLP

Two LPs worth of covers of songs the PRETTY THINGS did "back in the day" (copyright, TM, patent, databank) by a good selection of bands. Obviously, everyone should have at the absolute minimum some comp with the PRETTY THINGS doing "Rosalyn," "Come See Me" and their version of BO DIDDLEY'S "Roadrunner," while this sort of thing, despite being perfectly listenable and at times great, has the oft-remarked upon "Tribute Album taint" which makes it not at all indispensable. That is to say, I've got a copy but I'm a record collector geek. Bold but supremely foolish move of the month award goes to the FIENDS for going toe to toe with TEENGENERATE on dueling versions of "Midnight To Six Man" (the latter of which seems no different from the already released TEENGENERATE version, adding to the atmosphere of none-indispensability, unless of course you some kind of Geek Like Me). (DD)
(Corduroy Records and Detective Agency, 41 Fellows St., Kew, Vic 3101, AUSTRALIA)

V/A - "Six Weeks Omnibus" 8"

Why other dorks bootleg 15 year old Japanese hardcore records, the crew at Six Weeks get it together and crank out an amazing sampler of current Japanese bands. Full-tilt cranium-detonation from bands from both the old metallic Japanese style (GAIA, BEYOND DESCRIPTION, ZONE) and newer thrashier "power-violence" influenced (TOAST, SENSELESS APOCALYPSE, SLIGHT SLAPPERS, JACK WITH KILLER) each doing 1 to 2 songs each slapped on a 8" platter. Right on! (KS)
(Six Weeks, 2262 Knolls Hill Cir, Santa Rosa, CA 95405)

V/A - "Speed Freaks" 2xEP

I'm reviewing the two record version of this, there's a more common single record version as well. The note says that there's three times as many single record versions than the double. Have no idea why someone would do that. Great opening rant from Andrew (Knot Music/Vilently Ill) - pretty pointed. Raging stuff from all involved - on the regular issue: CHARLES BRONSON, ENEMY SOIL, VILENTLY ILL, PHONO PHOBIA, SOILED, and SECTION. On the 'bonus' record: SHORT HATE TEMPER, POTATO JUSTICE, and WOUND. Order four to cover your bases, I guess. (TM)
(Knot Music, PO Box 501, South Haven, MI 49090-0501)

V/A - "Star Tracks" CD

This comp is a mixed bag of pop punk, metal punk, noise and straight edge hardcore. All the bands hail from Arnem, a town in Holland. The CD has a nice booklet that gives each band one full color page. CIRCLE OF FRIENDS and THE YUPPIES had the most enjoyable punk tracks on here. Nice D.I.Y. spirit. (MM)
($10 ppd: PO Box 55, 6880 AB Velp, HOLLAND)

MUSIC REVIEWS

V/A - "Survival Of The Fattest" LP

A cornucopia of Fat Wreck Chords fast, melodic bands. It's nice tasty selection like a box of chocolates with all the jelly-filled duds removed. A cool version of "California Dreaming" by HI-STANDARD kicks this off, followed by NO USE FOR A NAME's great "Justified Black Eye". Other good bands here include SNUFF, TILT, WIZO, DIESEL BOY in addition to the regular Fat repertoire. Plus a cover of "Country Roads". And what do you know, all the bands sound like NOFX. (AI)
(Fat Wreck Chords)

V/A - "Teenage Sapiens" EP

Two French bands from '96 (HEADACHE and the T.V. KILLERS - good names) that sound like they could have been from Modesto circa '82, and they both rock like it's nobody's business. I never expected snotty suburban hardcore punk to be reborn in the Nation of Baguettes, but since EuroDisney I guess anything is possible. I can't really comment on the lyrical content since they didn't include the words, but song titles like "Bored" and "The Revenge Folk Song" speak for themselves. (JR)
(Total Heaven, 19 Rue St. Michel, 17100 Saintes, FRANCE)

V/A - "The Boredom And The Bullshit" EP

For the most part, political punk from England with an eclectic unexpected edge. The overall theme of this record is the resisting the "Boredom and Bullshit" of everyday life. The standout track musically would have to be MANFAT with full production and chunky guitars. The most original song is by HEADACHE which sounds like the Muppets doing a Jim Henson inspired opus to hate. Others include KITCHENER, ONE BY ONE, PIG PILE, MARKER, STATE OF FILTH, VOORHEES, STALINGRAD, and the NERVES. (MK)
(Refusenik, PO Box 2018, Hove, East Sussex, BN3 3HS, ENGLAND)

V/A - "Very Special People" CD

This CD is a compilation of bands hailing from Philadelphia, with a few bands from other areas of the U.S. thrown in for good measure, I guess. The styles of the bands featured range from the stripped down street punk of THE WRETCHED ONES; REAR ADMIRAL and LIME CELL, to the pop punk stylings of LOVE GUTTER and the pop country sound of HOT ROD NEBULA. The bands I dug the most were the first three mentioned as well as VIOLENT SOCIETY (who play fast yet tuneful hardcore) and STRYCHNINE & THE RAT TRAPS (no frills, snotty ass, three chord punk). I would recommend this if the cuts from these bands weren't available elsewhere, but they are not, so I won't. (RM)
(Black Hole Records, 12 Willow Grove Ave. Box 130, Philadelphia, PA 19118)

V/A - "We Won't Take No More' CD

A best of... from the four LP set of old Mortarhate "We Don't Want..." comps from way back when. Spiky hair, leather jackets, and the CND is what we've got here folks. Thirty classic bands from your anarcho teen years: OI POLLOI, CONFLICT, HAGAR THE WOMB, VARUKERS, SUBHUMANS, ICONS OF FILTH (yay), RUBELLA BALLET, POISON GIRLS, plus so much more. Super duper political punk, which rocks way hard ten plus years later. An excellent intro comp to this fine genre of punk rock. (LD)
(Mortarhate, PO Box 448 Eltham, London SE9, ENGLAND)

V/A - "Voces" CD

Believe it or not (and I guess if you're a regular reader of this rag there's not reason not to believe it) it's a compilation of three pop punk bands from COLOMBIA. EL GLOBO sound soooo much like POLITICAL ASYLUM I thought the first song was a cover. Maybe not the vocals so much. But musically, it's uncanny. LA LECHE do more of a straight up pop punk thing with a weird sound mostly because a) they almost have a rockabilly feel to them and b) one of the guitars is really clean. Like no distortion dude! LIBRA was probably the least impressive of the lot. A weird guitar sound (turn down the chorus pedal!) and songs that are like middle period BULLET LAVOLTA. Still, surprisingly together effort. (LH)
(Lorito Records, A.A. 055104, Medellin, COLOMBIA)

V/A -"Werewolfen" CD

From the title one might assume that this a German release when in fact it's a twenty track compilation of Japanese oi bands. The bands featured are BULL THE BUFFALOS, BAD VULTURES, THE CANONS, OKUA and IKAZUCHI. If you're not familiar with the Japanese oi scene this is as good a place as any to start. The vocals for all the bands are really gruff and guttural in an early OI POLLOI sort of way. As for the music it's nearly all mid-tempo to fast. A couple of the songs drag ass but overall this is rockin stuff. Oh yeah, SLEDGE HAMMER do a medley of "Jingle Bells" and "We Wish You A Merry Christmas". Figure that one out. (RM)
(Vulture Rock Records, PO Box 40687, Albuquerque, NM 87196)

V/A - "Who's The Dufus With Video Camera #1" video

This is a mixture of live footage from QUNICY PUNX, BIKINI KILL, THE PIST, THE QUEERS, CASUALTIES, and THE PEE TANKS, along with a lot of dorking around from the people who put this out, placed in between segments. All footage was shot with one camera, but the camera man moves about enough to keep it interesting and beyond one constant angle. Sound quality is so-so, and at times the fucking around between live segments can be too long, but all in all this was enjoyable, and certainly better than anything on TV. There's plans to put one of these out every month in the future. But for now, send $6.00, cash only to: (MA)
(Craig Flipy c/o Fiona Fabulous, 114 Ingham Hill Rd., Old Saybrook, CT 06475)

V/A - "Yard Wide Yarns" EP

Four girl-vocal bands with radically different styles: CRUSTACEANS (light, sincere alternative pop), OVARYDOSE (cool SIOUXSIE-ish vocals to a slow crescendo of guitars), VANBUILDERASS (hard-rockin' punk - almost a female version of SUGAR), and FLUFFY KITTY (moody, depressing post-punk). Comes with Yard Wide Yarns #4 zine, which means you get a little of everything with this release. (SS)
(Jessica, PO Box 3118, Deland, FL 32723-3118)

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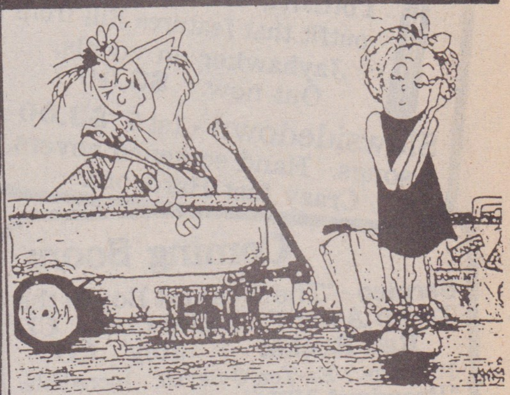

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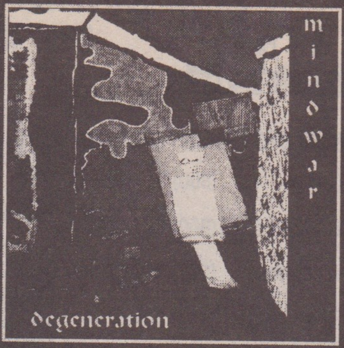

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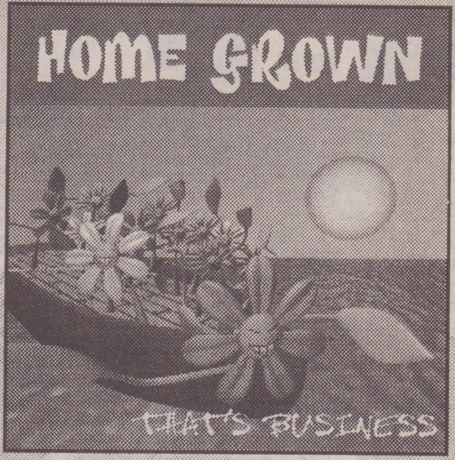

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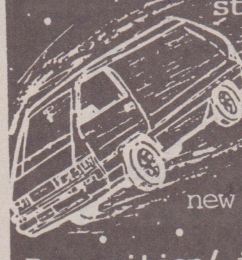

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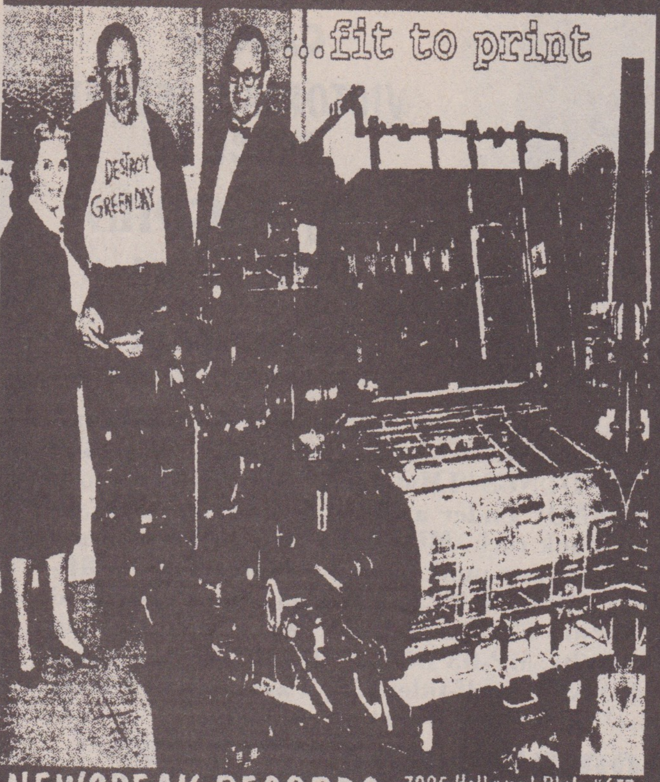

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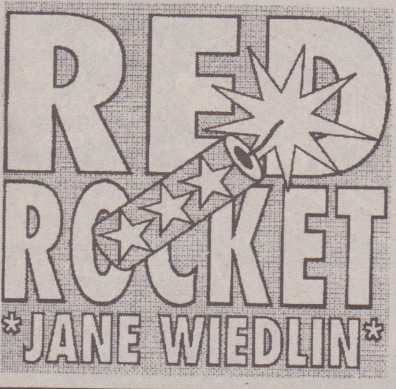

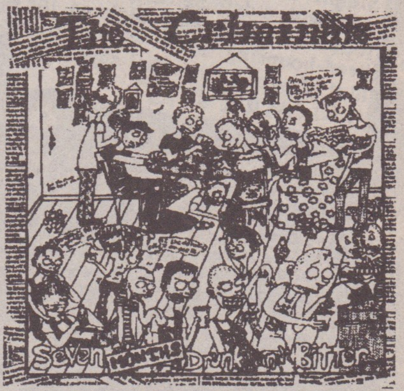

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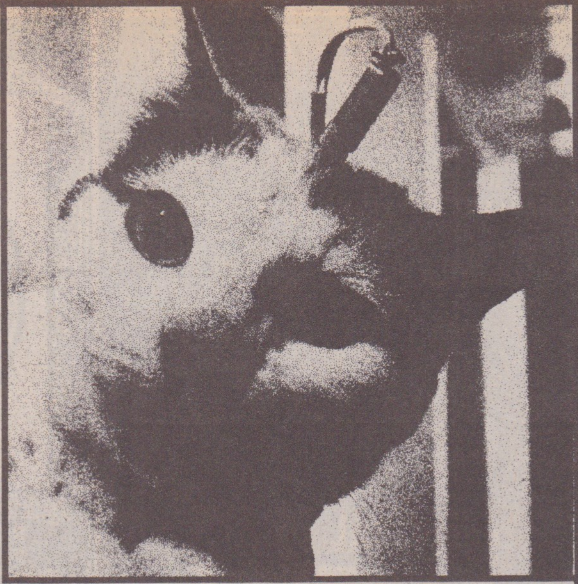

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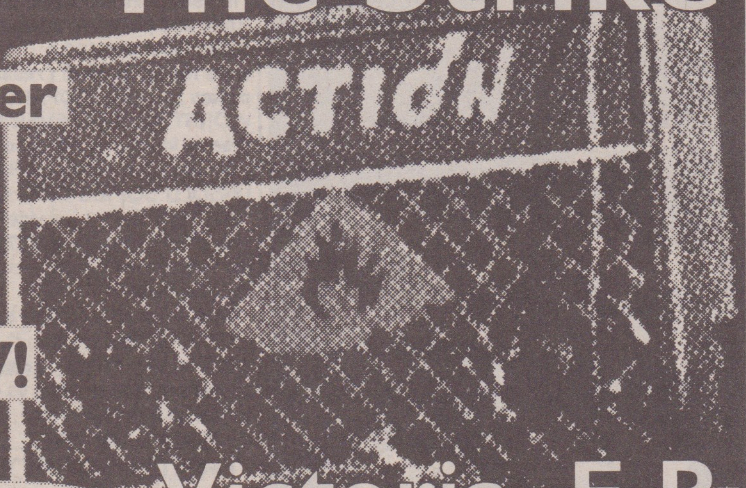

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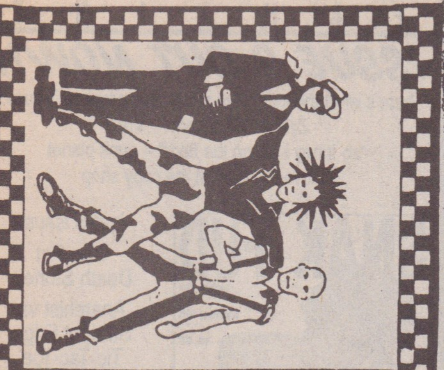

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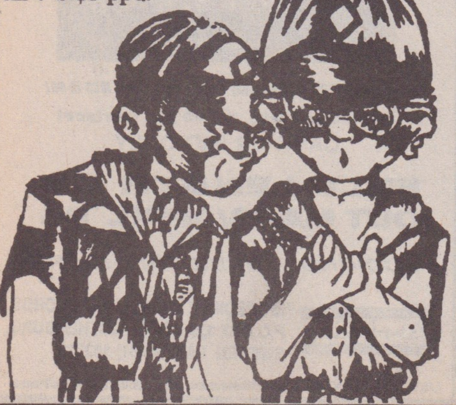

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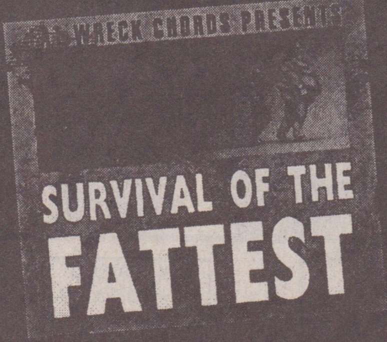

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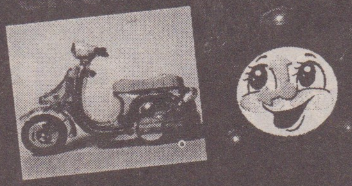

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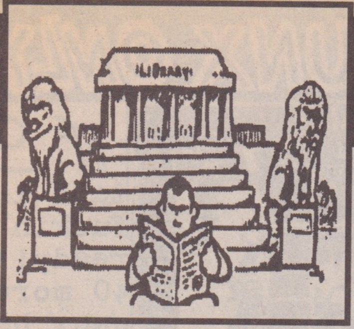


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SC) Slaugh C, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

AB ART #84 / $3.00 ppd
11 x 8 1/2 - copied - 40 pgs - German
Ab Art is my pick of the month zine. Funny as hell! There are articles on Chaos Days, the Pogo-anarchy movement and suicide. There are some pretty funny comics and a tofu spaghetti recipe from MDC. Finally there are lots of reviews, and a cool photo of Kohl stoned. Toll! (HH)
Postlagernd / Postamt 15 / 80042 Munich / Germany

ALL ROADS LEAD TO BOREDOM #2 / 3 stamps
7 x 8 1/2 - copied - 20 pgs
Short interviews with the Disassociated and Oblivion, some reviews, a free food scam, and a tribute to the Who (!). Kinda all right, but sorta fluffy for something so short. (JP)
PO Box 1693 / Tulsa, OK 74101

ALL THE ANSWERS # 3 $2.00 ppd.
8 1/2 x 11 - Offset - 76 pgs.
A very slick zine, well thought out, with an easy to read format. Some political stuff, an anti-beer rant, and three great interviews, with Down By Law, Propagandhi, and Jimmy Eat World. Plus zine reviews and LOTS of music reviews. (JW)
Irwin / 207 W. Clarendon 14B / Phoenix, AZ 85013

ANNEXX #7 / 3 stamps
8 1/2 x 11 - newsprint - 40 pgs
Issue 7 "plays Jeopardy with Alex T.," in this theme/spoof issue of punk and TV game shows. Inside you'll find comments on real jobs, womyn and child neglect as well as interviews with One Ton Shotgun, Hormones, 88 Fingers Louie, Spill, 3 AM, Bouncing Souls, Gullible, Red Flag and Molotov Cocks. You'll also finds lots of record and zine reviews and plenty of (good) ads, and what a great price. (JX)
PO Box 18475 / San Antonio, TX 78218

BAD ART #3 / stamp, trade or 25¢
4 1/4 x 5 1/2 - copied - 32 pgs
A collection of mostly one page comics by two artistes going by Mark and Jerry. Nothing really incredible here in the way of art or storylines and some stories you'd swear you saw somewhere else, but given a few more years it could turn into something....(KQ)
PO Box 307 / Lafayette, IN 47902

BAZOOKA! #1 / $3.00 ppd
5 1/2 x 8 - copied - 36 pgs
Another 'zine that proves that most Europeans have a better understanding of English than the average American, or at least those of us who write for fanzines. An overview of the Belgian beat/surf/punk scene (the Apemen, the Perverts, Vice Barons), an interview with Memphis' own Oblivians, some stuff about how cool small tape labels are, another interview with the guy who runs the Shrimper label, and a lot of clip art that I wasn't able to understand. Although this is only the first issue, Bazooka!, already seems to have a distinct personality of its own. Unlike the average American, or at least those of us who write for fanzines. (JR)
Tom / Patrijzenlaan 20 / 8900 Ieper / Belgium

BUCKING GAY LOVER #3 / 2 stamps
5 1/2 x 8 1/2 -copied- 32 pgs
A really funny zine thats success lies in asking the right questions to the right people. Included inside: Phone interviews with heavy metal bands, the results of a readers questionnaire, an interview with a pro skater and a fun puzzle page at the end. Also some letters and tips on trade show shopping. And for the price...(JB)
4040 Camelot Lane #3 / Memphis, TN 38118

BUPS #2 / $1 ppd
8 1/2 x 11 - copied - 26 pgs
Very young sounding punk zine. Has interviews with Rhythm Collision, Melting Pot, and lots of opinions and some bad fiction. Pretty simple, but fun nonetheless. (GF)
1156 Monument St. / Pacific Palisades, CA 90272

CLASS WAR #70 / $2 ppd
11 x 17 - newsprint - 16 pgs
What is there to say about this newspaper? As the title says, it's pretty much the last word in street level class war politics. We all have our anarchy and this is theirs. (LH)
PO Box 772 / Bristol, Avon, / BS99 1EG / UK

DEE DEE'S KIDS #6 / $1 + stamp ppd
7 x 8 1/2 - copied - 32 pgs
Another big Ramones fan. Interview with the Queers which uses 'fuck' an impressive amount of times, anti-raver and anti-drug rants, thoughts on RockNRoll High School, interviews with Pansy Division, majors vs. indies, and of course reviews. There's also a John Crawford cartoon making fun of Tim Yo's having cancer that is so dumb and mean spirited that I couldn't stand it. (MJ)
PO Box 591 / Kearney, MO 64060

DO OR DIE #5 / #3 ppd?
5 1/2 x 8 1/2 - offset - 118 pgs
Here's a massive radical ecological/Earth first zine which is full of international news and actions. A big, thick zine with tiny print, it is very serious and radical. If direct action is your thing, this one is for you. Info on anti-road actions in the UK, anti-Dupont actions in India, Critical Mass, Mumi Abu-Jamal and tons more. There's also a big list of international contacts. Tough. (MJ)
Dead Trees EF! / Box 25 / 82 Colston St. / Bristol BS1 5BB / England

DORK 'ZINE #6 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
Let's see... There were a couple of things I didn't like in this zine, especially the anti-riot girl stuff. Get over it — what, everyone's allowed to have an opinion but riot grrrls? Other than that stuff, though, I was extremely impressed. The interviews were short and pretty funny, the articles were mostly well thought out rants on this and that, and the editors seemed like the kind of people who would be really fun to hang out with, except I think they might skate. Seriously though,

this is pretty cool. It sort of like presents a perfect slice of exactly what punk life is circa 1996, the good, the bad and the stupid. Check it out. (CS)
Rt 2 Box 774 / Copperas Cove, TX 76522

ENEMA #4 / 75¢ ppd
tabloid - newsprint - 16 pgs
A fine publication by and about people in Reno and the punk scene you'll find there. Articles and letters from people wanting to make a change in their world are sincere. Interviews with touring (The Gain and Anti-Flag) and local (Unconquered and Zoinks!) bands, reviews and classifieds all appear here, but a lot of the info seems to be about 9 or 10 months old. Odd. (KQ)
PO Box 204 / Reno, NV 89504

FIST CITY #5 / $1 ppd
5 1/2 x 8 1/2 - copied - 54 pgs
Really awful fiction, a poem, bad art, journal stuff, personal stories, etc. Is trying really hard to offend somebody, I'm not sure who. The run-in with the post office story is interesting though. (JP)
L. Daigle / 2255 St. Mathieu #1206 / Montreal, PQ H3H-2J6 / Canada

4Q # 4 $2.00 ppd.
8 1/2 x 11 - copied - 30 pgs.
The best things about this are the music review section, which is fairly large, and the label address page. If you are into Oi! music, you would probably enjoy them. The interviews with Public Toys, The Oppressed, Smegma, and Guttersnipe range from average to predictable, which pretty much sums up the whole zine. (JW)
Willy / 200 Gibson St. / Berea OH 44017

FREEDOM OF EXPRESSION #32 / $1.00 ppd
8 1/2 x 11 - printed - 46 pgs
Not too shabby for a "free" 'zine (at least in the area it originates from). Vile Horrendous, F.O.D., plenty of worthwhile reviews and news covering a fairly wide range of stuff. Odd bits about the Tom Tom Club (!), Metal vs. Hardcore and how to tell the two apart, quite a few addresses and contacts . More interesting than the new *SF Weekly*, in any case. (JR)
Frank Pearn Jr. / PO Box 4 / Bethlehem, PA 18016

FRONT PORCH #13 / $2.00 ppd
7 x 8 1/2 - copied - 48 pages
Certainly the most lasting impression this will have on me is the editor's style - The entire thing has a "stream of consciousness" feel (in a good way) reminiscent of Rev. Norb, especially noteworthy because it actually works. I was reading aloud, laughing aloud and generally entertained the whole time. Can't believe you missed Frank Discussion (Feederz) in your Top Punk Pseudonyms though. Great. (TM)
c/o Greg Siemasz/ 41500 Thornapple Lane / Northville, MI 48167

GEE-ZUZ #22 / $3.00 ppd
8 1/2 x 11 - copied - 20 pgs
Consistently a good read. Full of attitude and humor. This issue has interviews with Killdozer, Jughead's Revenge, and Nine Pound Hammer, along with an article, or theory, on the origin of Christmas, toy news, reviews, opinions and more. Also comes with a special gift, one that you can use every single day of this year. A practical purchase. (MA)
297 - 810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GNAW #3 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Very sincere zine with a good number of semi-personal articles on politics (left baby, way left), stuff on Mumia Abu Jamal, some short fiction stories and a bunch of pretty crudely rendered (or maybe just crudely reproduced) collages and comics. Also has an interview with Anjie's Fault and a bunch of poetry (too much for me). This zine was formerly known as Dignity Denied, by the way. (CS)
Eric Battaglia / 2344 S. 11th Ave / North Riverside, IL 60846

GREEN MEANS GO! #3 / $1 & 2 stamps ppd
8 1/2 x 11 - copied - 34 pgs
I have to credit any 'zine that features interviews with *both* Nardwuar (the Human Serviette) and his American analog, *MRR*'s own Reverend Norbert Ugly - and that's just the light entertainment. Reviews, Teengenerate, Pet UFO, and quite a lot more for your entertainment and erudition. Maybe a little lacking in the area of "visual interest", but if you can overlook that minor shortcoming, there's a lot of worthwhile stuff in this one. Which is all you can really ask for, isn't it. (JR)
PO Box 6278 / Hoboken, NJ 07030

HE IS JUST A RAT #2 / $3.50 ppd
6 3/4 x 10 - offset - 40 pgs
The "Ratboy" comic continues... low-key weirdness, negativity for its own sake and morbid humor galore - all magic words to your ears, if you're anything like me (probably more than you're willing to admit). Ratboy cheats, lies and schemes his way through life and destroys the lives of several others in the process. I don't know if it's art, but I know that I like it anyway.... from Canada, which might help dispel the image of Canadians as a pleasant, well-mannered nation. Decide for yourself. (JR)
Exclaim! / 7B Pleasant Bldv. #966 / Toronto, ON / M4T 1K2 / Canada

HUMBUG VOLUNTEER #4 & 5 / no price listed
8 1/2 x 11 - copied - 40 pgs
Interviews: Coleman, Keith McHenry (Food Not Bombs), Teengenerate, Citizen Fish, Kent McClard, Man... or Astroman? Plus some reviews and a few columns. Pretty cool. Claims to have more to say than slick, glossy covered newsprint zines (doesn't). (JP)
2918 Durango Ct. / College Station, TX 77845

INSUBORDINATOR MAG #7 / $1.00 ppd
8 1/2 x 11- copied- 16 pgs

Very fun and moderately full zine with lots of pictures. A NYC hardcore scene report, an interview with Hell Billys and an interview with Joey Vella from Second Coming. Snotty record review and a whole lotta single paragraph rant sniping. Some of it's funny, some of it's dumb, but it sure has a lot of "graphics". Pretty damn silly for a HC zine.(JB)
2018 Shattuck Ave. #19/ Berkeley, CA 94704

INTERBANG #3 / $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
Here's a pretty good looking zine that seems to be put together by one person - with the exception of a few columnists. Interviews with the Durfs, Joe Queer, and Lunkhead are the bulk of the zine with record/zine reviews, a punk history lesson (sound familiar?) with the Subhumans, and a Cleveland-ish scene report rounding things out. A lot of work went into this & it pays off. Swell. (KQ)
990 Thomas Dr / Ashland, OH 44805

IT'S ALIVE #2 / 2 IRC's or trade
5 x 8 1/2 - copied - 44 pages
Good zine - lots to read, and seems to reflect the editor's tastes/personality well. The standard zine compliment - reviews (record / live), interviews (Right Direction, Sheer Terror, etc) and editorials. Ralph's cartoons are the things I like best - certainly a touch of humor never hurts. (TM)
Roel / Kapelaniestraat 27 / 6031 BW Nederweert / The Netherlands

LIFE DURING WARTIME / $3
cassette
Well...it's an okay idea in concept, but the reality...I'm not so sure it works. This is an "audio zine" with the theme of "my first punk show." Basically, it's short interviews with random people about their first show, and then a song by the band. It's kind of like having a friend make a tape for you, except you have to listen to the interviews in between the songs. The interviews themselves aren't so interesting...and as far as the music goes, it's mostly East Bay punk from the mid to late 80's and stuff like the Circle Jerks and D.O.A. (MD)
PO Box 1113 / Portland, OR 97207-1113

LOVE AND RAGE v.6 #5 / $1
11 x 17 - newsprint - 20 pgs
Long running "revolutionary anarchist newspaper". Packed full of info, opinions, and calls to action. Chumbawumba interview. Get informed, get depressed, and maybe even get inspired to get off your ass. (JP)
PO Box 853 / New York, NY 10009

MAD MONKS #5 / $2?
5 1/2 x 8 1/2 - copied - 44 pgs
I don't know why, but I always find zines from the UK to be more interesting... Anyway, this is a cool zine, especially if you're interested in that particular music scene. This issue is basically the Crackle Records showcase, with an interview with them and all the bands on their label - Chopper, Skimmer and Toast. Then there's an interview with Fat Wreck Chords, Problem Child zine, lots of show and record reviews, comics, and a UFO sightings report. Great layout to boot, this gets a thumbs up. (MD)
15 Leven Close / Lakeside / Cardiff / CF2 6DN / Wales / UK

MAYHEM 2 stamps / trade
5 1/2 x 8 1/2 - copied - 28 pgs.
A quirky little local zine, heavy on the politics.

Some of it is specific to the local area, but mostly it is full of generally well informed writing about politics. The stories that are included are enjoyable, they have a good mixture of cynicism and humor. All in all a well done publication. (JW)
The Open Eye / PO Box 1602 / Eugene, OR 97440

NJAM! #2 & 3 / $3.00 ppd
8 1/2 x 6 - copied - 68 pgs - German
There are interviews with Lange Haare, Biohazard, Die Goldenen Zitronen, Richies and Sexy Bacterias. There are also plenty of record and gig reviews. Njam is also offering it's CD by the Sexy Bacterias 2 for $25, but they'd probably sell just one. (HH)
Nejc Jakopin / Kardinal-Galen Str. 41 / 47051 Duisburg / Germany

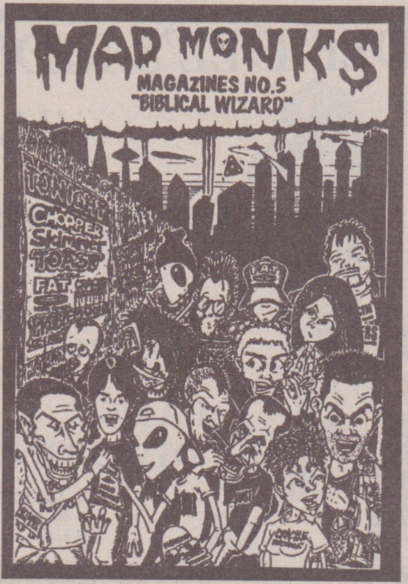
ODDBALL #1 / $3.00 ppd
12 x 8 1/4 - offset - 48 pgs
I think it's a pretty safe bet to say this may be the zine of the year. The editor says this might be a one shot deal, but let's hope not. Tight layouts, humor and attitude rolled into the pages of this zine set this worlds apart from the majority of zines in print today. This issue has interviews with Stalingrad, Wartorn, Failure Face, Aus-Rotten, Unhinged, Drop Dead, Health Hazard, and Profane Existence, along with articles on animal mutilations, gore movie reviews, serial killers, penile dismemberment, U.F.O.'s, and more. One of my all time favorites. (MA)
18 Norwood Road / Tiverton / Devon / EX16 6BD / England

L'OREILLE CASSEE #7 / $6.00 ppd
8 1/2 x 11 - copied - 68 pgs - French
The English title of this zine is The Broken Ear. There are interviews with Apocalypse Hoboken, No Empathy, Los Crudos, Underdog Records, Terrorgruppe, Das Klown, Gilman St., Oxblood, plus a few other bands. There are also plenty of zine, show and record reviews. (HH)
Laurent Laloue / 17 B. Ave J. Chastellain / Res. Ile 2000 Apt.242 / 76000 Rouen / France

PIE MAG #7 / $3 ppd
5 1/2 x 8 1/2 - offset - 64 pgs. / Swedish
This is the first time I've seen this zine, but it definately has a niche and is well done. Mostly a music zine, Pie Mag offers interviews with the Muffs, Screamers, Scamp, Downset, Zen Baseballbat, Foreheads, Cathedral, Boredoms and Armed. The interviews are somewhat short, but there's a wide variety. There's also music and show reviews. (JX)
Dan Edman / Rabykoset 36 / S-724 69 Vasteras Sweden

POSTFIEND #5 / $2.00 +2 stamps
5 1/2 x 8 1/2-copied-64 pgs
Special one year anniversary "best of" issue. Everything in this zine is reprinted from the other four issues of Postfiend. Interviews with: Caffiends, Hagfish, Riot Squad and Good Riddance. Some pretty funny comics, a saga of a fucked up punk family. I think that a regular issue of this zine would be totally worth reading based on this issue, but everything is out of date and the pleading letter included as to why this issue cost so much pissed me off, because half of this issue is reprinted covers and other not really necessary stuff. So I'd prefer to have this cost a lot less, then be able to check out the old cover art. Still, if you've got extra $...(JB)
PO Box 2031 / Wylie, TX 75098

THE PROBE #5 / $4
8 1/2 x 11 - offset - 96 pgs
The Probe is a music magazine that has pictures of naked girls in it. I've always thought it was kind of creepy, because it reminds me of those car or gun mags, where naked women are thrown in just for, well, I don't know, decoration I suppose. It just seems to trivialize people. I'd much rather see a straight up porn zine like Taste Of Latex (not that that is too thrilling either...). It says here on the cover "Creativity is for suckers, more naked babes". Well, go to it guy; by *far* most of this is writing, and the truth is these photos are pretty sub-standard. The women are nice looking enough, but if your main thing is your naked photos, put some effort into it. The writing highlight of this issue is where the author writes about every sexual experience he has ever had. It's pretty interesting, but I found it to be very depressing. His life reads like a case study for psych class. "Wasted, driving into the city, the sun setting, a twelver, with a cute girl. That's my idea of heaven." That sums up this guy's life pretty well. If you are into that, you may enjoy this. Personally I felt we are working towards the "therapy issue". But, like a car wreck, this is very compelling. (GF)
PO Box 5068 / Pleasanton, CA 94566



PUMK #2 / $1 + 2 stamps
2 x 3 (seriously) - copied - 120 pgs
Oh man. This is pretty cool, a really neat little, semi-sloppy, heavy-on-the-black-ink type o' art/couple of band interview zines. But you have to make a serious effort to read it because everything in it is shrunk down so fucking much, and my computer monitored-out eyes can barely do it. Still, it looks really cool, the art is all very well done in an underground comics style, and the reviews of comics all seem dead on. This is also a split issue with a skatezine, but that part is only like 8 of the pages or so. Overall, if you're into Optic Nerve, 8-Ball, King Cat, or comics genius Tom Hart, you'll probably dig this a lot. (CS)
Ry Fyan / PO Box 1114 / Frazier Park, CA 93225

PUNK PLANET #11 / $2 ppd
8 1/2 x 11 - newsprint - 104 pgs
Waah! Usually I pick up PP, leaf through it noting a few choice words here and there, then make some scathing, pointed observations to whoever has joined me on my Epicenter shift, before tossing it to one side and indulging in some infinitely more interesting activity, like polishing the CD racks before Tim comes in for his weekly inspection. However, this month I got it for review, so I have to *read* the whole thing! Gee, thanks Matt. So, this is the "no band photos" issue... Big deal. Okay... some fluff interviews with Christie Front Drive, John Cougar Concentration Camp (done by the person who runs their label, even) Naked Aggression, and major-fodder Texas Is The Reason, Josh Hooten and Bob Conrad betray their true asshole selves once again, the usual pseudo-intellectual columns and fiction writing, reasonably informative information on buying musical equipment, and an article on the community-based currency in circulation in Ithaca, NY. Oh, and by the way, italics are *for emphasis*, so I wish they'd quit giving me a headache by printing the entire zine review section that way. It's not clever. Sorry if this tirade only serves to fuel further PP/MRR rivalry, because despite all this I actually believe it's a worthwhile endeavor and should be supported and encouraged. (AM)
PO Box 1711 / Hoboken, NJ 07030-9998

RIVET #9 / $2.50
8 1/2 x 11 - copied - 28 pgs
Overall, this is a decent zine. My only real problem is that there's a lot of big print, and space could have been utilized a bit better. Inside there's writing on being in jail, a crusty weekend at the NYC Beer Olympics, comics, movie and record reviews, and wacky news clippings. (Coincidentally, *two* of the zines I reviewed this month mention the same hypnotizing dog.) Also, you can order G.G. Allin dolls from this guy, if that appeals to you. (MD)
689 Queen Street West #193 / Toronto, ON / M6J 1E6 / Canada

SECOND GUESS #13 / $3 ppd
6 1/4 x 8 1/2 - offset - 75 pgs
This zine is done by Bob Conrad, he does a column for Punk Planet. This is random thoughts by Bob about cops, punk, his work experience, an article on cyberspace and a Zoinks tour diary. I don't like Bob Conrad. He does that "I'm an asshole" thing. It doesn't appeal to me. He includes a huge letters section with extra long responses by him, obviously because he loves to cut people down, and thinks he is so good at it. He has a very negative and self-important style. I don't think jumping all over other punks for minute discrepancies in their politics is very challenging or useful. Some people enjoy this, so if you like his columns, you'll like his zine. Me, I'm simply unable to withstand his brutal onslaught of intelligence and honesty. Mercy. (GF)
PO Box 9382 / Reno, NV 89507-9382

SLUG & LETTUCE #42 / $.55 ppd
11 x 16 - printed - 8 pgs
The highlights of S&L for me are the free classifieds (!) and Chris' front-page writings. This issue she talks about rural living compared to NYC, her recent road trip + punk rock. Plenty of reviews, classifieds, and ads. This issue isn't the best I've seen because usual features like photos, columns, and more writing were pushed back until next issue, so send for that one. That aside, this is an excellent resource guide, and the editor's love for punk really shows. (JM)
Christine / PO Box 2067 / Peter Stuy. Stn. / New York, NY 10009-8914

SOULDOUBT #8 / $2 ppd
8 1/2 x 11 - offset - 52 pgs
I don't really get zines like this. It's that genre of vegan adolescence that so many people go through. Like so many other things, it always comes off as that much dumber when it's a bunch of guys. Poor propaganda that won't have you eating soy cheese, listening to Strikeout or

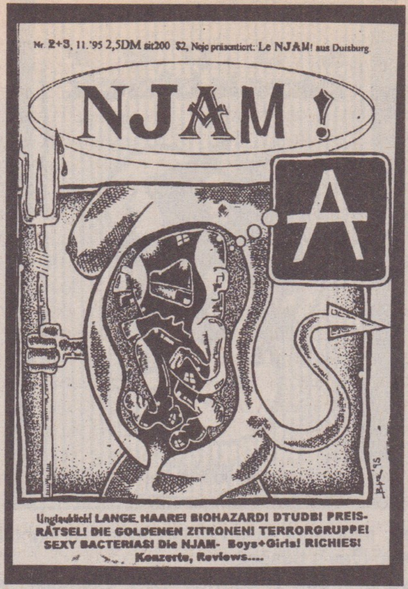
going to see Showgirls. (LH)
PO Box 15153 / Gainesville, FL 32604

SUPER BLACK BLACK #2 / $3 ppd
5 1/2 x 8 1/2 - copied - 84 pgs
What a refreshing change - this is one cool zine. Packed solid with stories and comics, including ones from the ubiquitous Simon of Arnie fame. While it's not all great, it is all worth reading, even the fiction, and it's rare to find good fiction in zines. It also looks good, with slick layouts and a neat acetate cover overlay. Comes with a Say Uncle 7", but you'll have to check the review section for that, 'cos I didn't get it. Keep your eye on the Migraine machine. (AM)
Migraine / PO Box 2337 / Berkeley, CA 94702

TAIL SPINS #25 / $3
8 1/2 x 11 - newsprint - 104 pgs
It's big, it's slick, it's got a glossy cover... If that doesn't turn you off, you should check it out for the Man... or Astroman? and Seven Seconds interviews, the high quality illustration throughout, and the huge review section (music, live music, and zines and comix). (JP)
PO Box 5467 / Evanston, IL 60204

TAYLOR'S DAUGHTER #2 / 3 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
I have to disagree with the editor when he says the first issue was better... This issue has a special feature on body image with comments from various people. Really interesting, something you'll think about. There is also an article on ways to deal with the flu, criticisms on punk, opinions, an interview with Coleman, etc. Sometimes overly critical, but at the same time, it's better to speak out than to look the other way. Although some people may disagree. Oh well... (MA)
PO Box 471 / Allston, MA 02134

3 CYNICAL #1 / $1.50 ppd
8 1/2 x 11 - copied - 36 pgs
Pretty good for the first issue. Loads of reviews of stuff you've actually probably already heard of. Decent lengthed interviews with Unsane, Supernova, Guzzard and Pacifier. Lots of photos as well. (LH)
PO Box 343 / Merrick, NY 11566



TIME'S UP #3 / $1 ppd
8 1/2 x 11 - copied - 16 pgs
This zine is very similar to Punchline - mostly single page graphics or collages juxtaposed with quotes or slogans. Some of these are as good as any of those from that other mag, so this is worth checking out. There's also an article on the EZLN, a piece on immigration, and a summary of news from around the world with an anti-corporate, pro-third world slant.
Lane Van Ham / 335 Bruce Dr / Lincoln, NE 68510

TRIPPA SHAKE #4 / $3.00 ppd
8 1/2 x 6 - copied - 48 pgs - Italian
Trippa introduces more new Italian bands to the punk scene. Included in this issue are Barbed Wire Temple, Ematoma, Statuto, Tempo Zero, Sentence To Blunder plus others. Also included are articles on Epitaph Records, Stanford Prison Experiment and Audioglobe. Finally there are plenty of interesting photos. Excellent zine to explore the Italian scene! (HH)
Ballini Stefano / Via Mocale 79 / 50028 Tavarnelle V.P. (FI) Italy

VERA KRANT #2 / f35 ($2?) ppd
6 x 8 1/2 - offset - 32 pgs
De VeraKrant no. 2 verbaast ons met een rijkdom van informatie over de laatste gerbeurtenissen op de alternatieve scene in froningen en de rest v.d. wereld. De Vear Club biedt ons de mogelijkheid om in rolle teugen van Post-Punk-Scum tot Trip Hop, van Rub-aDub tot underground film te fenieten. Venassend is de spootpagina met uitslagenv. de Amerikaanse Football - en Basketball League. Niet te vergeten de Vera Poll 1995. De wimer zijnde Blacktop, met "yat a baad feeling about this." Verder een aantal film - reviews, allemaal te zein in de Vera club Zienema. (JM)
Oosterstraat 44 / 9711 NV Groningen / The Netherlands

WORDS THAT HURT #4 / $2.00 ppd
8 1/2 x 11 - copied - 44 pgs
I'm still amazed at how so well written this zine is. The majority of the content is short stories, an article on the Nazi ties that Henry Ford had, interviews with the Meatmen, and Civ, along with opinions, personal thoughts and more. As always, a great read. Something you'll remember. (MA)
207 North Ave. / Burlington, VT 05401

YARD WIDE YARNS #4 / #3.50 ppd
7 x 8 1/2 - copied - 44 pgs
This is pretty cool, and it's written by a school teacher. It comes with a 7" comp., and each band on it has at least one female member. There are some good teaching stories, some dumb questions asked to random folks, poetry, an interview with the kid who does "Boy, Does High School Ever Suck", and some wacky Florida-type stories. What is it about that place anyway? (MJ)
PO Box 3118 / Deland, FL 32723-3118

YUKO #5 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Personal stories and autobiographical comics. The comics are pretty poorly drawn, and the stories are just slice-of-life stuff with nothing much to distinguish them from everybody else's lame slice-of-life stories. Yawn. (JP)
Buzz / PO Box 322 / Newark, DE 19715

MORE LISTINGS

AWOL #1 / $0.50
Mostly about youth resisting the military. A project from the Central Committee for Conscientious Objectors.
CCCO / 655 Sutter #514 / San Francisco, CA 94102

APATHY, DRUGS & DRIVING #4 / S.A.S.E.
Garage rock news, reviews, etc.
912 - A West Elizabeth / Austin, TX 78704

BABY I DIG YOU #3 / $2 ppd
A travel diary of a somewhat disastrous trip to Eastern Europe.
Sara Lorimer / PO Box 244 / Olympia, WA 98507

BADASS NATION #2 / $2 ppd
A pretty dumb zine if you ask me, but it's quite funny with it. Big on attitude for a bunch of high schoolers. Oh, and they actually do know everything.
1032 Goodwin Lane / West Chester, PA 19382

CHUMPIRE #63 / 1 stamp
One of those one page deals stuffed with observations and reviews.
PO Box 680 / Conneaut Lake, PA 16316-0680

FASCISM / $2 ppd
A booklet aimed at giving a history of Fascism from 19th Century Europe through to present day America.
Awaken / PO Box 581 / St Petersburg, FL 33731-0581

HELLNATION #2 / $1
Opinionated yet naive little punk zine. Local stuff, reviews and a rant against welfare.
Nick Osicka / 178 Pinehurst Dr / Oakville, ON / L6J 4W9 / Canada

HOOFSIP #17 / $2.00 ppd.
Destroy All Monsters, Vent, PCP Robots, comics, reviews and opinions.
Dan Augustine / 2398 Lee / Utica, MI 48317

HYAKU - TATAKI #13 / $2.00 ppd.
Japanese zine, written in English and Japa-

nese. Interviews with Asbestos, and Donpheebin, and more.
Kouji Suzuki / 32 - 106 Sakaigawa - Danchi / Kiso - Machi Machida - Shi / Tokyo 194 / Japan

I'M NOT AFRAID #1 / $1 ppd
Clean-looking alterna-rock zine. Interesting discussion on lyric writing with Blake, Fat Mike, Ben Weasel, and folks from Avail, Face To Face and Schleprock.
4422 Cypress Grove Lane / Houston / TX 77088

INBRED PICNIC #2 / $1 ppd
AFI, Nicky Garratt and Bruce Lee. Pretty cool. Includes 60 important tips for livin'.
PO Box 1325 / Stockton, CA 95201

THE JOY OF LAURA #3 / $1 ppd
Interviews with the Bouncing Souls, Johnny Bravo and Weston.
Dan C / PO Box 5154 / River Forest, IL 60305-5154

KINGS OF TRASHE! #1 / 2 stamps
The Drags, Fur, The Makers, reviews, clippings, etc. The poor copy quality really hinders this.
33 Stone Cress Dr. / Henderson, NV 89014

LIE FOR A LIE #3 / **BLUE ROSES** #5 / $2 ppd
A split issue of two intensely personal emo zines from (where else?) the Northwest.
Geneva M. Gano / PO Box 40674 / Portland, OR 97240

LOOK THE OTHER WAY #3 / $2 ppd
Big music zine from Canada. Render Useless, The Jack Trippers, Breakwater and Horace Pinker are all in here.
Greg Pratt / 2290 Bradford Ave / Sidney, BC / V8L 2E1 / Canada

LUX #3 / 2 stamps, $1 or trade
Pretty cool zine with stuff on talk shows, New York, womyn stuff, and an 'ask the cop' section.
5412 Wallingford Arch / Virginia Beach, VA 23464

MULCH #666 / $1 ppd
Pisspoor sexist/borderline racist attempt at humor. Next.
Rob / 45 Antilla Avenue #2G / Coral Gables, FL 33134

(MY OWN) FANZINE #5 / 2 stamps or trade
Pretty good locally-focused little zine. Mostly just stories, fiction and non-fiction, from the perspective of a high-schooler.
Daf Hoenack / 5501 Valley Lane / Edina, MN 55439.

ODDBALLS #2 / $3.00 ppd
Comics and drawings from the pen of Paul Jacksites. Kind of rough, but entertaining.
Animal Dog Productions / Box #10 / 492 Bloor St. West / Toronto, ON / M5S 1X8 / Canada

PARANOY #8 / $1.00 ppd.
Opinions, thoughts, and reviews.
Amanda / 1477 Leonard / St. Peter, MN 56082

PROVISION #2 / trades only
Pretty cool zine with a good attitude and lots to

read, including an invitation to a fist fight for Green Day's bassist.
Psycho / 549 Broadway #2 / Clarkdale, AZ 86324

PWOP #1 / 2 stamps
The Crumbs, reviews, opinions, etc.
PO Box 1492 / King City, CA 93930

REASON FOR RESISTANCE #? / $1.00 ppd
NoFX, Noam Chomsky, an article on Jean-Jaques Rousseau, reviews, etc.
325 Palmwood Pl. P-212 / Boca Raton, FL 33431

REASON FOR RESISTANCE / CHURCH FOR THE FREE THINKER #5 / $1.00 ppd.
The RTR side has Capitalist Casualities lyrics, articles, reviews. CFTFT has has opinions, journal entries, poetry, etc.
Jeff Schmitz / 325 Palmwood Pl P-212 / Boca Raton, FL 33431

THE REJECT #1 / 2 stamps
Opinions, interviews with various ska bands such as the Invaders, Out Of Order, Blue Meanies, reviews, a horoscope page, etc.
PO Box 3396 / La Crosse, WI 54602-3396

RESIST #3 / $1.00 ppd.
F.Y.P., Naked Aggression, Acrylics, reviews, opinions, etc.
Spencer / PO Box 3152 / Vista, CA 92084

RITALIN #? / 1 stamp
Opinions and reviews.
Erin / 3 Orchard Dr. / Yorktown Hts., NY 10598

ROCKS OFF #2 / $1.00 ppd.
Road stories from Jeff Dahl, Sweet Deisel, Trick Babies, reviews, etc.
PO Box 11194 / Norfolk, VA 23517

SCHZWETLA #1 / $2.00 ppd.
Rotz, Skvaller, skating, opinions, etc.
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SPLATTERPUNK #1 / S.A.S.E.
In reaction to Tim's new policy to cover corporate funded movies, this gentleman has decided to start his own newsletter to fill the hole. Reviews and information of splatter films, and a few music reviews along the way.
Ryan Walker / Shaw Box 379 / 775 Comstock Ave / Syracuse, NY 13210

STRICTLY MODERN #1 / $1.25 & 2 stamps
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Charlie Fleming / 2 Shady Dr West #2 / Pittsburgh, PA 15228

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Newsletter from Spain that covers hardcore, ska, Oi, etc.
J.I.H.A. / Apdo. 41019 / 28080 Madrid / Spain

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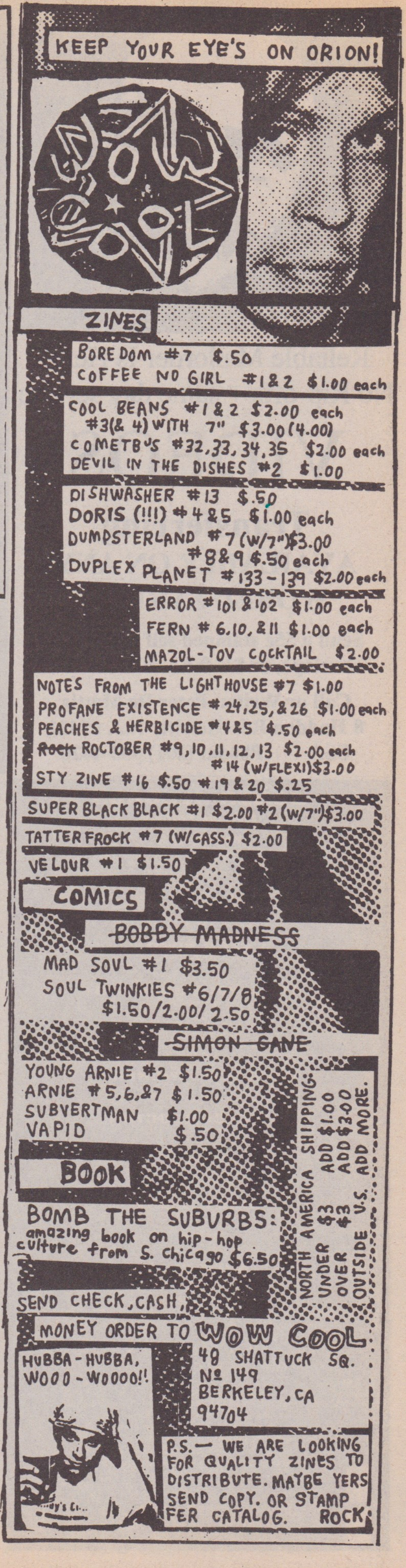
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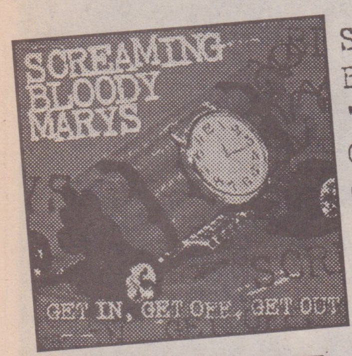

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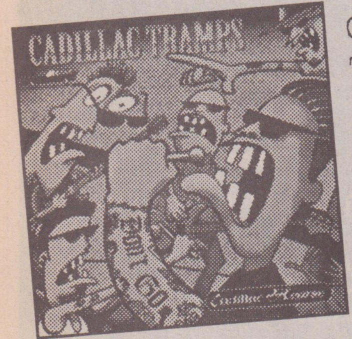

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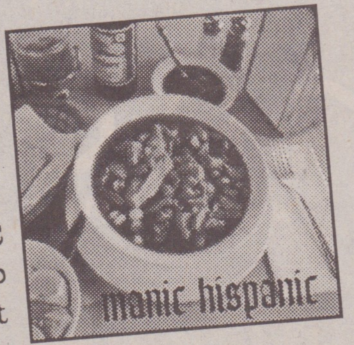

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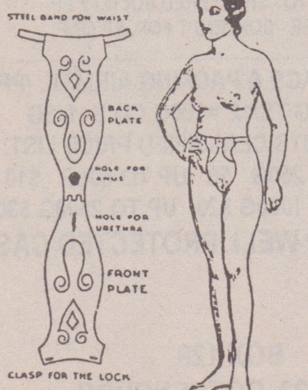

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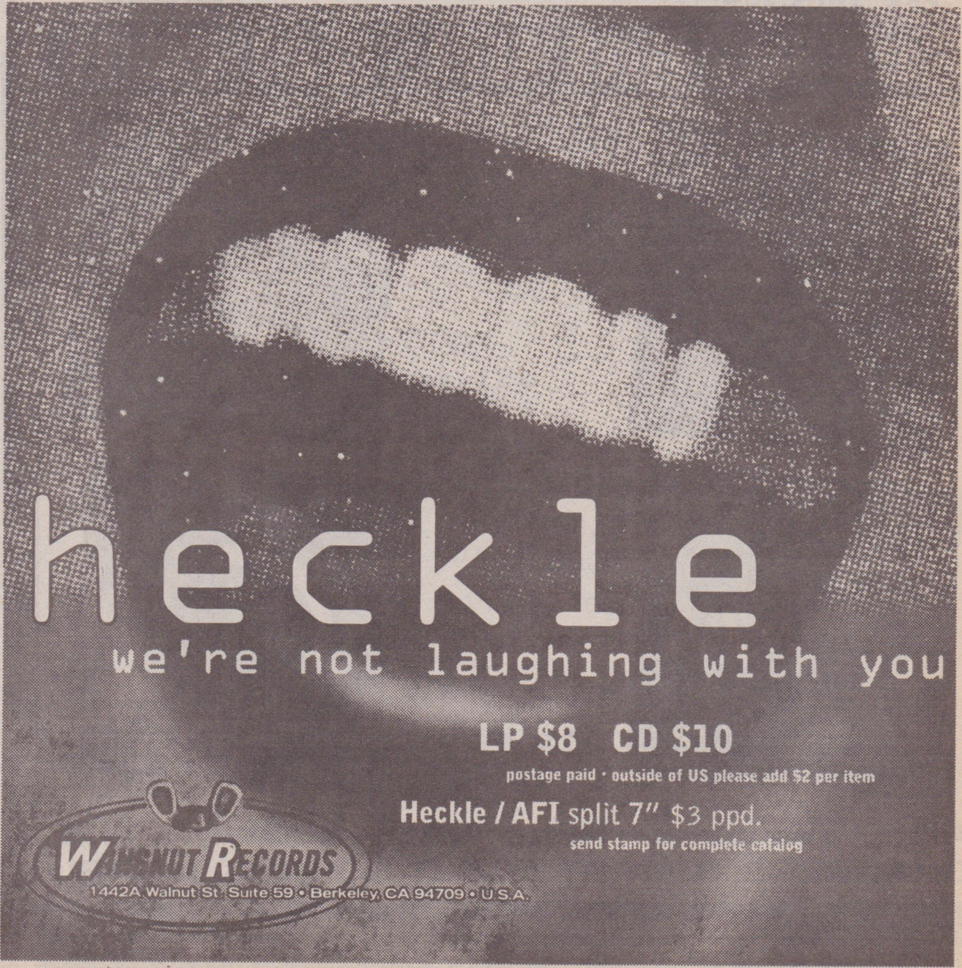

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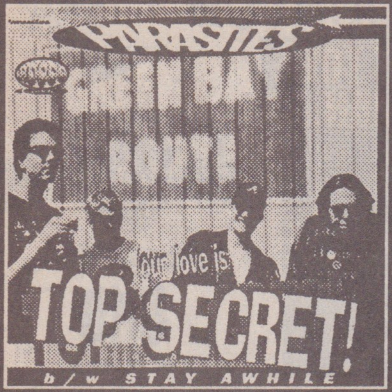

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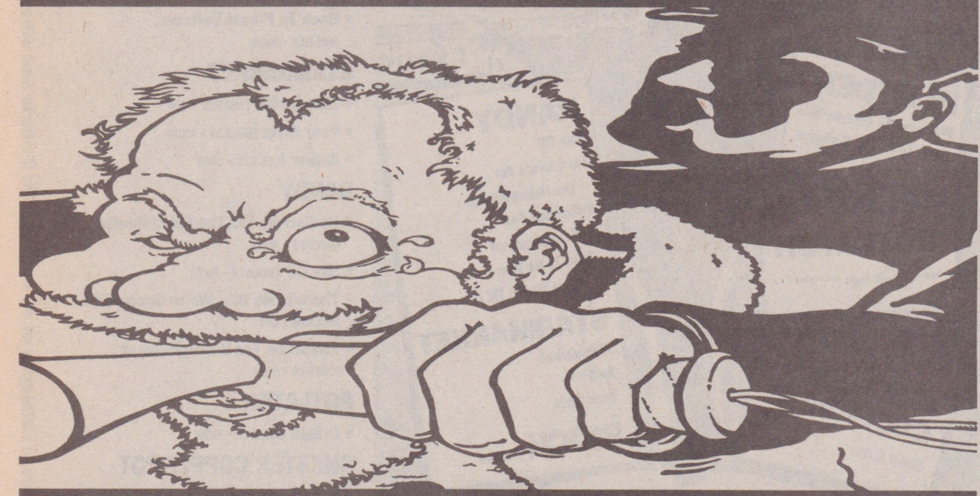

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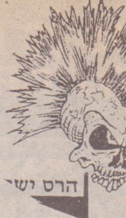

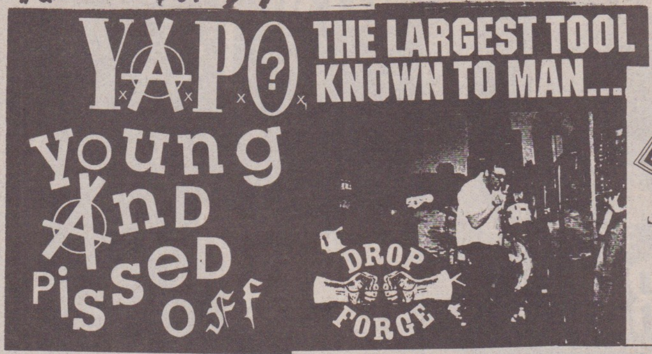

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LITMUS GREEN- Punker Than Your Mom folks: we have your DAT but lost the friggin address! Please get in touch. Everyone, we are still working on that mail, look for a 5 song EP in the winter/spring 96'. We produced it this time, too! It sounds good, really. POB 5311, Glendale, CA 91221-5311.

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VIDEO MASTERS: Unsane, Rollins, Alice Donut, Helmet, Bad Religion, Slayer, Biohazard, Jesus Lizard, Primus, Doorag, Karen Black, Soundgarden, Superchunk, Supernova, Slug, 7 Year Bitch, Voodoo Glow Skulls, Stanford Prison Experiment, Genitortures, Pink Floyd, John Spencer, Napalm Death, and many more. Traders your list gets mine. Others send stamp for list: Ter, PO Box 45412, Phoenix, AZ 85064-5412.

G.G. ALLIN DEFLOWERED MY CAT! Actually this has nothing to do with G.G., I just wanted to get your attention. I have lots of live & rare crap for sale by bands like Fugazi, NoFX, Bad Religion, DKs, Rancid, Screeching Weasel, Neurosis, Op Ivy, Melvins & of course Nirvana. $4 for 90 min. sampler or $1 for catalog. Monolithic, PO Box 1234, Coquitlam, B.C. V3J 6Z9, Canada.

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WANTS: AFI 7"s "Dork" 7", "Behind The Times" 7", "Eddie Picnic's All Wet" 7" Write to Bob at 24993 Willimet Way, Hayward, CA 94544. Call (510)785-4643.

DAYGLO ABORTIONS stuff wanted! Have "Feed Us" and "Here Today.." on vinyl. Need "Into The Womb" 12" and "Two Dogs..". Also fliers, stickers, shirts, interviews, videos and anything elso you have. Also want anything Big Boys oriented (except "Skinny" and "Fat Elvis" CD's). Fliers, vinyl, shirts, videos, skateboard; whatever! Will pay cash. Brad Castlen, 5012 Chester Court, Lilburn, GA 30247.

CRISIS UNDER CONTROL debut full length LP "Initiation" out now on Break Even Point Records out of Italy. Twelve hardcore songs blending old and new. Available for $7 postage paid from Brad Castlen, 5012 Chester Court, Lilburn, GA 30247. (770)925-9885. Also available from Helter Skelter, Via Degli Ausoni #84, 00185 Rome, Italy, 011-39-6-44700257.

FOR TRADE: (originals) FU's "Kill For Christ", "My America", Code of Honor/Sick Pleasure-split LP Poison Idea "Kings of Punk", "Darby" EP (blue) Angry Samoans "Inside My Brain" Protes Bengt-EP, Mob "Stay" EP Christ On Parade "A Mind Is..." LP 45 Grave "Black Cross" EP, N.O.T.A.-all Rezillos "Mission Accomplished" LP Brutal Personal (Swe.)-EP-many others (see wanted) Paul c/o Neal Ave., Dayton, OH 45405.

MAXIMUMROCKNROLL music classifieds

WANTED: (for trade or buy) Hellbastard "They Brought Death" EP, Amebix "Monolith", "Winter" EP, Current 93-LP's Feederzany, MOB "Let The Tribe Increase" V.H.K. (Galloping Coroners_-early LP's, Hellhammer "Apocalyptic Raids" Antisect "Out From The Void" EP The Ex "Blueprints For A Blackout", Anti-System "No Laughing Matter" (see trade) Paul c/o 420 Neal Ave., Dayton, OH 45405.

ROCKABILLY/PSYCHOBILLY: Want info on any of these type bands. Names, where to get CD's, etc. Send info to: Heath Crecelius, 1644 Fuquay Rd., Newbugh, IN 47630.

PUNK ROCK BANDS I am starting production on a cable access television show devoted to punk rock music. I need you band's videos. Send them to: Genetic Breakdown, 1849 East Guadalupe Road, Suite 101, Box 110, Tempe, AZ 85283. 3/4" and VHS formats only.

TRADE: Necros- "IQ32" 7", Deathwish-"Tailgate" 7", Fugazi- "Song #1 "(green/black vinyl), plus many Revelation, Am. Rep., Sub Pop 7"s. Wanted: C.I.A.-"God, guns & guts" 7", Major Conflict- 7", "Dope, guns & fucking..." vol. 1 7" comp., "Die Jerry Die" comp LP. Write to: Grallt Dow, P.O. Box 497, 6612 Ascona, Switzerland.

SEND $1 and 3 stamps for 6-song Inbetween demo. Ct. punk rock, heavy Misfits influence. Also available - 12-song Inbetween cd ($5 and 3 stamps) and cassette ($3 and 3 stamps). Adam Stone 140 Bay State Road Box #3064 Boston, MA 02215

EVENTIDE- 7" Out Now. $3 ppd. From Romance Records. PO Box 3041 Danbury, CT 06813. Other Titles Available, Your Stamp Gets Our Catalog.

DOGS IN SPACE 7"ep: Now available from Havin' A Spazz Vinyl, 5$ ppd-world, labels & distros get in touch, let's trade! Also have a mailorder w/good italian & european punk-Oi!-hc bands, send 1$ or 1 irc for a complete catalog. Cattaruzza Luca, via M.di Cefalonia 47, 20097 S.Donato Mil.se(MI), Italy.

SOUND IDEA DISTRIBUTION— Send $1 US, $2 foreign for current caealog. Send samples and working terms. (No demos) Store open now in Brandon, FL. Sound Idea/PO Box 3204/Brandon, FL 33509-3204 USA Call (813) 6S3-25S0 Stores: Get in touch for wholesale rates.

BOOTLEGS out the bunghole in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550 Stores: Call for wholesale rates.

T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Store open now! Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550 Stores: Call for wholesale rates.

WANTED: Whipping Boy— "Sound of..." LP, Code of Honor— "Beware..." LP, Bad Religion— "Back to the Known" LP, Circle One— "Patterns of Force" LP, Faction— "No Hidden..." LP, Adolescents LP, CH3— "Fear of Life" LP, Urban Assault 7", C2D LP, Abrasive Wheels 1st LP, ASF 7" Prefer to trade but will buy... Spike, 227 N. Dotger Ave. #E-14, Charlotte, NC 28207.

SURE I'LL CARRY YOU STUFF! Send samples and working terms. (No demos) Sound Idea Distribution/ PO Box 3204 /Brandon, FL 33509-3204 USA Sound Idea store open now in Brandon, FL. Call (813)653-2550 Stores: Call for wholesale rates.

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open how! Call (813) 653-2550 Stores: Call for wholesale rates.

VIDEO VIDEO VIDEO Spunkasfuk video has the best prices ($18 for 2 hours) and a huge collection of whatever you want shows, movies, and weirdness! We have GG, Antiseen, Queers, s weasel, Muffs, Iggy, Boris The Sprinkler, Vandals, Crucifucks, DKs, Mentors, Cocknoose, Hasil Adkins, Genitortures, Cramps, Misfits, Sex Pistols, Rezillos, NoFX, Insaints, Rancid Vat, Lisa Suckdog, Manson, Serial Killers, Punk Porn, Celebrity porn, Goth Videos, and more (lotsa rarities and exclusives) just send $3 for catalog/Spewsletter (refunded with order) Send your list we do trades! or if you dont have a list send a description of your vids, Im always looking for unusual, weird, and sick footage. (RD1 Box 1290-S, Clarendon PA 16313)

HAVE: Bad Religion, Crucifix, AOD, CH3, FUs, Oi Polloi, lots more. Want: Amebix, Stalin, Geza X, Dicks, early Sick Teens, Pettibon fanzines. Your list gets mine, mostly hardcore, no pop punk. Sam, PO Box 12065, Richmond, VA., 23241, USA.

TRADE TAPES, anyone? I'm cuckoo for new music. I've especially been diggin' the Gravity/Gern Blandsten/Ebullition sound lately, so I'd particularly like to hear from anyone who could turn me on to other stuff in the same vein. Always open for totally new sounds as well, though. Todd, P.O. Box 802282, Chicago, IL 60680-2282.

SEND OFFERS/TRADES: YOT-Can't Close..., Germs-Forming, Hard Ons-Girl..., OpIv. Cotton Shirts mostly large-All, Doughboys. Boots-Ramones, DK's. 50 cents for a list. Also huge XXX sale mags/videos, some with Traci. Refundable buck and a 18+ statement for list. Want: Chemical People 7"s/'Overdosed'/'Singles' CD's, Hard-Ons 7"s /shirts, Angry Samoans shirts. Herb T Arlek, Auctioneer, 14 Yarmouth Court, Hamilton, Ontario, L8S3E1 Canada.

AUTONOMOUS RESISTANCE mailorder distribution. Health Hazard, Deceived, Oi Polloi, Damad, Eye Hate God, Tank 18, Antischism and Bristles records to name a few. Lots of punk, crust, and hardcore records. Political/ anti-fascist stickers and zines. $1 for a catalog. POB 608, Athens, GA 30603.

RECORDS, STICKERS, ZINES for cheap prices. No Comment, State of Fear, Disprove, Nine Finger, Default, Abyss, and many more. Anti-racist/sexist stickers, class war stickers too. Send $1 for a catalog to Autonomous Resistance, POB 608, Athens, GA 30603.

25 YEAR OLD hispanic male seeks partner and the following records: Econochrist "Ruination" LP, Christ On a Crutch "Kill William Bennett" 7", Drop Dead/Crossed Out 5", Spazz "Dwarf Jester Rising" LP, Final Conflict "The American Scram" 7", and any Anti-Schism records. Will pay lots of money or trade. Micheal Fuentes, 6501 B Chesterfield Ave., Austin TX 78752.

OI POLLOI, CRASS, Subhumans, Disorder, Varukers, Fleas N' Lice, Doom, Zounds, Hiatus, Dirt, Mob, Germs, Battle of Disarm, Active Minds, UK Subs, Peni, Bus Station Loonies, Minor Threat, Useful Idiot, Crucifix, Amebix, Naked Aggression, PMT. Vinyl, tapes, t-shirts, badges, hair dye, DIY punk-ago-go. New Spring 96 catalog, send $1: Ruptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavisstock, Devon, PL198RY, England.

AUDIO TAPE TRADERS: Send me your list and get mine. Have good to great sounding shows, demos, and studio shit. Too many bands to list. Send lists and stuff to: David Wuttke, 119 West Adams Street, Somerville, MA 02144-1206. Jargon, Jargon, Jargon, it's a band?

LOOKING FOR VIDEO of Jawbreaker in Washington DC on 10-31-95. I saw a guy with a camera at this show. Extremely important. Please write to Stephen Ash, 2008 Rampart Drive, Alexandria, VA 22308. Phone (703)-380-0723.

WANT: Accelerators-7'; old Screeching Weasel-7'; Dummies-first 7'; Teenage Head-first 7' or LP; first Supercharger-7's; Stitches-seventeen 7'. Have: Beastie Boys-polly wog stew 7' and some more I can't remember. It's better to send your want-list to Tom Van Laak, Buchenstr. 18 B; 40599 Düsseldorf, Germany.

RARE AND NOT so rare records for sale, punk/ hardcore/ oi!/ straightedge, death metal. For a huge list send an SSAE (uk) $1, Petherton, Somerset, TA 135JY, England.

CHEAP IMPORT CDs & vinyl. tired of paying through your pierced nose for records, give us a try. Recent releases from Capt. Oi!, Anagram, Dojo, etc. Action Pact!, Disorder, Chron Gen, Violators, Business, Abrasive Wheels, Partisans, etc. Send $1.00 for large catalog. One Track, Box 130, 12 W. Willowgrove Ave., Phila., PA 19119. Videos of like bands available also.

700+ ITEM AUCTION/set sale list. Punk, hardcore, alternative, new wave. 1970's to 1990's rare, obscure, and interesting vinyl!!! R'n'R Bitches, Cramps, Dishrags, Stalin, Misfits, etc. $1 US or 2 IRC: Rich, 10764 101st, Emondon, AB, T5H2S3, Canada.

JUNK MAN NEEDS more junk. Please help me out. Looking for Tiny tim, Mel Lyman, Gilligan's Island, Liberace, David Duke, Process Church, Herbert Mullin, Johnny Thunders, Traci Lords, Manson/Manson related, Elvis impersonators, original Land of the Lost, Radio Werewolf and Jimmie "J.J." Walter items. Books, magazines, articles, collectables, whatever. To: RJS, 2617-G Suffolk Drive, High Point, NC 27265.

FOR SALE/TRADE: rare punk and hardcore seven inch vinyl. Includes boots and original by Misfits, Dead Kennedys, Fear, Angry Samoans, Minor Threat, Septic Death, Discharge, Exploited, Rudimentary Peni, NoFX, SNFU, NOTA, AFI, Conflict, Black Flag, PHC and many more. Free huge list. Paul Holstein, 6759 Transparent Dr., Clarkston, MI 48346

LOOK! Several Thousand 7" Records for sale. Everything from Angelic Upstarts To Zero Boys. 77' Punk To 96' Hardcore. sXe, oi !, You name it! Just send your name and address to: Bedruck Records/P.O. Box 452/Monroe, CT. 06468

MAXIMUMROCKNROLL music classifieds

HUGE RECORD SALE! I got what you want and I'm very reasonably priced. Thousands of Records to go! Write for a large 7 page, double-sided catalog. Constant updates go out to regular costumers! Write: Bedruck Records/P.O. Box 452/Monroe CT. 06468 Also look for Bed-Ruck oi ! Zine in the near future!

OUT OF PRINT! Discount prices on Punk/PowerPop/Metal cassette and CD cut-outs and overstocks! Cool major and major indie cassettes 3/$11 00, CDs $4 99-11 99 Stamp brings latest flyer/catalog Fast service! Infernal Racket/Studio 162/P0B 443 Owosso MI 48867-0443

ESSOASSO/LOUD PIPES (Sweden) split 7" $3ppd. Loudpipes is Swedish punk rock, Essoasso has hints of just about everything with the exception of pop. Buy our records. Cash/check/mo to Jason Ashe. Essoasso, 7121 Quail Woods Rd., Wilmington, NC 28405-7027.

WANTED: I'm looking for interviews with and singles by 7 Year Bitch, interviews with, singles and original LP's (no reprints) by Babes in Toyland and Sonic Youth, the original Teriyaki Asthma vol. 1 -8, and singles from the Sub Pop singles club. Write: GA, 691 Kearsarge Ave., Contoocook, NH, 03229.

RECORD COLLECTORS! Rare "Killed By Death" "Back To Front" 7"s-Tits, Maggots, Controllers, Rare GG Allin, Amrep Subpop, small indy label noise, Monster Magnet 7"s, Dischord, T&G, 70's punk, 80's Hardcore, Misfits 7"s Color LPs. Full catalog and updates available for $1.00 + 2 32 stamps or 2 IRCs. Tim Welsh, 24 West Amherst St., East Brunswick, N.J. 08816 U.S.A.

HxC WANTED: Project X {schism}, YOT "Can't close my Eyes ep~ {Wishingwell},, No for an Answer "You Laugh" {revelation}, Chain of Strength "True till Death " on green wax, Beyond "No longer at Ease" lp, Upfront "spirit " lp Send prices to Matt Firestone, 907 Boylston St. Apt 42, Boston, MA 02115

RECORD SALE. Mostly hardcore, some other shit too. Y.O.T. 7", Unity 7", rare Revelation presses, the list goes on. Will trade for NYHC T-shirts or Oi!/Skinhead related material, also looking for the BullDoze 7". Send stamp for complete list w/prices to: S.P., PO Box 688, Canton, CT 06019.

PATCHES $3.50 each Post-Paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 Each patch to: Marc Hill P.O. Box 1218 Morongo Valley CA 92256 Send $1.00(refundable) for catalog.

STICKERS $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Cumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $1.00 Each Sticker to: Marc Hill P.O. Box 1218 Morongo Valley CA 92256 Send $1.00(refundable) for catalog.

AUDIO/VIDEO concerts. Send $1 for list. Traders wanted. John Mueller, POB 2368, New Smyrna Beach, FL 32170-2368.

BADGES $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Cumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $1.00 Each Badge to: Marc Hill P.O. Box 1218 Morongo Valley CA 92256 Send $1.00 (refundable) for catalog.

HELP! Small town kid wants to trade music. I don't have much to trade, because I can't afford it. Please help me out. If you're interested, please write to: Ian Dillon, 407 E. Holston Ave., Johnson City, TN 37601

ATTENTION DC AREA! Dave Grohl fan searching for his mid to late 80's material w/ bands Mission Impossible, Dain Bramage, Freak Baby & any others. Will buy or trade. Write if you have these or know where to get them: Heather, R-MC Box 513, Ashland VA 23005

GRUNGE-GRUNGE! New Lo-Fi label in full effect. Punk and experimental music. Write for free catalog. Soulfish, PO Box 5183 Glencoe, AL 35905

VINYL & CDs for sale/trade! Ebba Gron, KSMB, Asta Kask, Strebers, Krunch & other Swedish punk/HC. New list out in Feb. No IRC no list! Juhlin, Skolg.100, 90331 Umea, Sweden

VIDEOS: Toy Dolls, Vice Squad, Crass, Oipolloi, Adicts, Broken Bones, Chelsea, Business, Chaos UK, Exploited, UK Subs, GBH, Discharge, Misfits, Sham 69, Buzzcocks, Abrasive Wheels, One-Way System, Peter and the Test Tube Babies, Clash, Ska, Japanese hardcore/punk, cult movies, Punk/oi compilations-for big list send one dollar or 3 stamps to Jeremy, Box 45223, Somerville, MA 02145

SLAM DANCING is proven to result in memory loss...If you fall into this category don't worry, R&M Video is here! We have over 500 different titles from old-school to new punk, hardcore, straight-edge, and industrial. Cheap prices, quick service, kick balls videos, and yes we trade. For a list send a stamp to R&M, 4601 Acushnet, Corpus Christi, TX 78413 or e-mail to Saenzz@aol.com

I AM PUTTING together a cassette of Dead Boys' covers, so if your band does a Dead Boys cover that you want released, send it in. Sorry, no versions of "Sonic Reducer" will be accepted. w/to: James Harrington; State Rd. #13, Plymouth MA 02360-5103 (P.S. bands interested in a future release of orig. material on a 7", send demos, nasty!!!)

PLAINFIELD I have around 100 copies of Plainfield Otis Spunkmeyer/Lot 120 Ave A 7" for trade or distrinution. Drop a line or send a sample copy of your 7" (punk, grind, basically no weak shit) or $3 ppd. Some limited copies left! Eyelet Records, 1328 Tennessee St #3, Lawrence, KS 66044.

VIDEOS! VIDEOS! VIDEOS! PAL / NTSC. Free transferring to any world system! Quality shows, rare old stuff, hard to find new stuff. Send $1 for big list. Or call to find out about what you want. Wow! over 3500 shows of Punk, Riot, Hardcore, Industrial, Ska, Rockabilly, Alternative. Peter DeMattia, 8 Haddon Road, Hewitt, NJ. 07421-2329 USA (201) 853-4420

BOMF!/Witch Throttlegush & the Green Devils split 7" $3.00 ppd. 6 songs! More stuff soon. Witch Throttlegush HQ., 8948 S.W. Barbur Blvd. #154,Portland, OR, 97219-4047 USA

DEJA VOODOO! Desperately searching for any vinyl, cassettes, compilations, bootlegs, their B-movie Sludgeabilly Monsters from Outer Space, videos, T-shirts (any size), pins, posters, etc. Also want old/new garage/surf records (New Bomb Turks, Headcoats, Mummies, Teengenerate, M.O.A.M., Gas Huffer etc.) All letters receive reply! Rob Wright, Box 13, Site 300, RR3, Stony Plain, AB T7Z 1X3 Canada

SONICS RENDEZVOUS BAND - Do it again! Live LP w/Fred Sonic Smith, Scott Ashton, Dennis Thompson, Gary Rasmussen. This is prime Stooges/MC5 guitar mania! Excellent sound quality and Ltd, real Ltd! $20 + 2 p+h. Chris, 240 E. 13th St. Apt. 18, New York, NY 10003.

WANTED SCUMPUNK, 77 style and garage punk bands to play punk festival second weekend of June 96. Write Andy, 2326 Shefield Rd., Raleigh, NC 27610. Or call (919)833-6520. After 6:00 PM on weeknights.

JAWBREAKER, Looking for any out of print Jawbreaker 7"s and compilations, at a reasonable price. I want to own everything that has anything to do with Jawbreaker! Write to: Stephen Ash, 2008 Rampart Dr., Alexandria, VA 22308. Phone-(703) 360-0723.

DOY RALPH. I have these videos and more for sale or trade. F.Y.P., GG, Propagandhi, Misfits, Boris The Sprinkler, Fifteen, Op Ivy, Queers, Rancid, Ferd Mert, Youth Of Today, Black Flag, Descendents. Traders send lists. Doy Ralph, PO Box 101., Cottage Grove, MN 55016-0101.

TRADE OR SELL: Want= Wretched/Indigesti=7", EU's Arse/Impact=7", EU's Arse 7", Anticimed-Raped Ass (1st press, hard sleeve)=7" Bristles-1sr & 2nd, Terveet Kadet-1st & 2nd=1/2 7"s, Rattus-1st & 2nd 7"s, Pultti=comp 7", Lama-1st & 2nd=7"s, Kohu-63-1st=7" & 12", Misfits=all original 7"s, etc. For trade=Aburadaco (ADK 12"), Cobra, Clay, Confuse, Execute, GAI, Gas, L.S.D., Bastard, Kuro, Stalin, Shuffle, Angry Ducks, etc. 100% no rip offs, please send or sell or trade list...TO: Keiichi Hasegawa, 1506-23, Soubudaidanchi, Sagamihara-City, Kanagawa, 228, Japan.

TAPE TRADERS wanted. I have punk, Oi!, HC, sXe and ska wants the same. Your list gets mine. Write: Reeko S. Alldrunk, 1345 E. 7th St. #14, Loveland, CO 80538.

GRIND, POWER VIOLENCE, death bands, labels, people get in touch for mailorder distro, send samples or catalogs, postcards or whatever with wholesale rqates to A.R.M., 1432 Louisiana St., Lawrence KS 66044. No racist, homophobic, shit please. Send stamp for list or info, thanks.

VIDEOS! VIDEOS! VIDEOS! Videos! Videos! Videos! Videos! Videos! Videos! Videos! Videos! Videos! Videos! Videos! $1 for big list. Or call to find out about what you want. Peter DeMattia 8 Haddon Road, Hewitt, NJ. 07421-2329 USA (201) 853-4420

RECORD SALE- Burnin' Rain, Dicks, Dils, Flaming Lips, Hates, Huns, NCM, Playthings (Dallas '81), Re*cords (ex-Huns), Skunks, Viletones, Vomit Pigs, etc... Also have video for trade of many above bands. Will trade for concert posters and obscure video. Axis Records, PO Box 33033, Austin, TX 78764-0033. USA (512)445-6423.

MAXIMUMROCKNROLL music classifieds

WANTED: ARSEDESTROYER - vinyl/ demos/comps, Patareni/Buka cd&lp&7", Ruido de Rabia-vinyl/demos/comps, Disrupt - early 7"s, Gloom 7", Dropdead/Rupture 8", Anti-System- vinyl. Cash buy/ trade. Also run a noise core/ ultra-fast hardcore/grind label. Bands send info/sound. Looking for pen pals/ tape traders in S. America, Portugal, Italy, Australia. Correspondence: Nick Grzelak/ 425 4th St. NE #2/ Minneapolis, MN 55413/ USA

HARDCORE BANDS! Send demos! Backspin Records is looking for good hardcore bands to be on an upcoming comp 7". All demos will get a reply, I mean unless you're really terrible. C'mon it's only fair. Also "Punk?" - 27 band cd comp is out not! $8 ppd - Backspin Records/ 12800 Vonn Rd. #8702/ Largo, FL 34644. Rock on!

206 RECORDS is looking for melodic punk bands to put out music. We are currently working on a cd with Victorville's 4 Knuckle Sam. Bands send demo. Distributors and clubs please get in touch. 8112 Fremont Ave./ N. Seattle, WA 98103 or TWO O SIX@aol.com

ATTENTION! DO YOU suffer from stupidity and/or boredom? Well then get a copy of "Slaves to Reality"! The cure that only costs postage. Send 3 stamps, $1, or trade to: Ditch Curtis/ 580 E. 91 St./ Brooklyn, NY 11236

MISFITS STUFF wanted! I'm after Earth A.D. on green and clear vinyl, Bullet original on black w/ better dead..back cover Evilive 3 pack etc..stuff like that. Also after old original flyers, fanzines, whatever..only few trades possible, sorry. I'm also after some bootlegs. Thanks again to everyone who wrote before. A. Böhme/ Grünster. 8/ 58095 Hagen, Germany

WANTED Huvudtvatt/K.I.K. split LP-Kangrena-Terrorismo Sonoro ep-Crude SS-Who'll Survive ep G.I.S.M.-Detestation LP S.O.B./Outo-split ep and vinyl by The Stalin Bastard Terveet Kadet Anti Cimex Amebix Partisans Venom Siege Bathory-will buy or trade! Derek 5618 N. Campbell, Portland OR 97217

WARDS- Vermont's first punk band. Since 1978 we never signed a record contract, never played a paying gig, never sold out! Over 100 songs recorded! New 7 song tape out. Send $4 to: Rick Lincoln, 27 Bessette Dr., Colchester, VT 05446

GARAGE AND PUNK new releases available cheap and fast. Growing catalog of vinyl from Childish to Motards to Killed by Death. Send SASE/ IRC to: Busy Kids, PO Box 49984, Austin, TX 78765 or e-mail barclay@mail.utexas.edu

WANTED: BROKEN BONES "All Stitched Up" ep, Exploited "Let's Start a War" lp (Gatefold cover), "The Massacre" ep. Dicks "Kill from the Heart" lp. PO Box 302, Newtown, PA 18940

OI, OLD PUNK AND Oi records for sale, send IRC for list to: G.S.N. Records c/o 32 St. Pauls Rd., Clifton Bristol BS2 0Qu, Avon UK

NEW LIME CELL/ Savage 3-D split 7" EP 2 songs each. Also, Limecell "Just Plain Pissed" 7", $3.00 ppd. Out now on Ruff-Nite Records. Heavyweight. black t-shirts w/ "Just Plain Pissed" design $9 ppd. Send SASE for complete list, free sticker, etc. Cash or money orders only! Payable to: Mike Cooper, 3249 Rorer St., Phila., PA 19134. Coming real soon... AntiSeen/ Rancid Vat split 7".

VERY DISTRIBUTION: We carry hundreds of punk & hardcore labels like: Victory, Revelation, New Age, Gern Blandstien, Ringing Ear, Bloodlink, Art Monk Construction, Dr. Strange, Doghouse, Reservoir, Lost & Found, Initial, Endless Fight, Crucial Response, Desparate Fight & many more. Please see display ad in this issue or send $1 (US) or $2 (World) for a huge 60 page descriptive catalog.~We are fast, honest, reliable, sincere. Write to: Very, P.O. Box 42586, Philadelphia PA 19101 -2586 USA. Thanks kids.

TOADIES: Blow me if you think they're too popular, I want anything on this band. Video, audio, articles, radio shows, promos, show fliers, etc. If you want anything in retum, plese consult me before sending anything. Thanks! Joe Hunter P.O. Box 5129, Beverly Hills CA 90209-5129.

STARKWEATHER Into The Wire lp/cs/cd: Beautiful & ripping evil metallic hc. Unlike anything you've ever heard before. "Builds to a climax that feels like being wrapped in thorns & thrown onto a highway. One of the most intense, original, & genuine bands around today." - Inside Front fanzine. 'This shit gets real sick & heavy" - Ken McClard / Heartattack fanzine. US prices: 12" or cs = $6.50 ppd., cd = $8 ppd. Foreign please send IRC for prices. Send to: Edison Recordings, P.O. Box 42586, Philadelphia PA 19101-2586 USA. Mention this ad for limited colored vinyl. Send $1 for our huge catalog of over 100 other labels stuff.

JOE CHRIST VIDEO'S for sale: "Speed Freaks with Guns," "Crippled," "Communion in room 410," and "Acid Is Groovy, Kill the Pigs." 2 video set, not copies. with covers, etc. I copied them at a slower speed, and now I am selling the originals. No rip offs! Once the videos are sold, they are gone. Send $35.00 ppd. Cash, checks or money orders to: Michael Hansen, PO Box 10103, San Jose, CA 95157.

NEW ON Social Retardance! Snap Krackle Drop/ Those Meddling Kids split 7". SKD destroys Phil Collins "I Don't Care Anymore." TMK annihilates The Cars "Just What I Needed." AZ Punk '95. $3 ppd, cash/ check/ MO (payable to William Tynor) to Social Retardance, PO Box 25666, Temple, AZ 85285-5666. 11 song cassette by SKD still available, "System Addict," $4 ppd.

SPITBOY/ LOS CRUDOS 12" $5, Joltergeist/ ChachiOnAcid split 7", Embassy/ Indian Summer split 7", CrownHateRuin/ Karate split 7" all for $3 ppd, $5 outside US. Also old Slash zines (LA 1977) make an offer. Send SASE for our complete catalog to Vomitorium POB 457 Redondo Beach, CA 90277.

WESLEY WILLIS is king! Looking for the following discs: Mr. Magoo Goes To Jail, Radiohead, and Prisonshake. Will trade video or pay $$$. Also want videos and artwork. Please send photocopy of cover(s) and asking price to Joe Hunter P.O. Box 5129, Beverly Hills, CA 90209-5129. Rock over London, Rock on Chicago. MRR: It rubs off on your fingers.

VIDEO: G.G. Allin, Babes in Toyland, Bad Brains, Beastie Boys, Beat Happening, Big Boys, Bikini Kill, Black Flag, Black Train Jack, Born Against, Chumbawamba, Citizen Fish, Clutch, Crimpshrine, Dag Nasty, Dead Kennedys, Devo, Dwarves, Embrace, Fear, Fugazi, Germs, Godflesh, Green Day, Ignition, Janes Addiction, Jawbox, Lungfish, Makeup, Mighty Mighty Bosstones, Minor Threat, Misfits, Muffs, Mummies. Send 3 stamps or a buck for list. Joe Hunter P.O. Box 5129, Beverly Hills, CA 90209-5129. Filmers get in touch!

VIDEO: Nine Inch Nails, Nirvana, NoFX, One Last Wish, Operation Ivy(first, last, and other shows), Orange 9mm, Pixies, Plasmatics, Poison Idea, Ramones, Rancid, Rites of Spring, Rocket from the Crypt, Rollins Band, Scream, Screeching Weasel, Seaweed, Seven Seconds, Skinny Puppy, Smashing Pumpkins '96, Soulside, Sun Ra, Superchunk, Supersuckers, Swiz, Velocity Girl, Verbal Assualt, Ween, White Zombie and hundreds more. Send 3 stamps or a buck for list. Joe Hunter P.O. Box 5129, Beverly Hills, CA 90209-5129. Filmers get in touch!

VIDEO wanted: Toadies, Wesley Willis, Jeff-Buckley, Shudder to Think, Schoolly-D, James Brown, Geto Boys, Hagfish, Brutal Juice, Daisy Chainsaw, Beastie Boys (will pay $$$ for live shows '87 and earlier), Kinghorse, Makeup, Air Miami, Scratch Acid, Parliament-Funkadelic, Snoop Doggy Dogg. Trade or might possibly buy. Joe Hunter P.O. Box 5129, Beverly Hills, CA 90209-5129. If anyone traded or bought videos from Karl Umrigar in San Francisco please write also.

MAGGOT SLAYER OVERDRIVE new 4-track 7" ep "The Angry Buzzing of a Million Flies" out now. Bloody evil West-Country hardcore punk noise at its finest. Absolutely essential. Available from Epistrophy Records or send $7.00 ppd to D.S.4.A., Box 8, 82 Colston Street, Bristol BS1 5BB, U.K.

ATTENTION BARFCORE VomitRockers send in a tape of your band if you want to be in our fucking 12" comp. due out this summer, OK? All styles considered. Don't forget to include your phone #. No racist, sexist, homophobic bullshit. Vomitorium POB 457 Redondo Beach, CA 90277.

SHUDDER TO THINK: Selling off the pair of "Arson" and "Medusa" 7"s. both are in near mint quality. Will be sold to highest bidder (minimum bid $75 U. S.: Bidding date ends one month after cover date) or to the first person to float me $100 U. S. Joe Hunter P.O. Box 5129 Beverly Hills CA 90209-5129.

RECORD AUCTION! Lots of hc/ punk noise lp's. Send a stamp for list. Leech Implant 5 song demo $2. Available for comps. Ron/ 6 Manchester Drive/ Bethpage, NY 11714

FOR TRADE: Varukers: Bloodsuckers lp, NOTA: Moscow ep, SOB/ Napalm D. flexi, Freeze: Welcome to planet earth 7", A.O.D./ Bedlam 7" , Anthrax: They've got..7", Intensive Care 7", Agathocles/ Drudge lp, Agathocles/ Smegma 7", Agathocles/ Putrid Offal 7", A.O.D. : Nice song 7", Challenger Crew: Auf in den tod 7". Wanted: old Swedish and Japanese stuff. Patrick Laenen/ Valentijnstr. 46/ 3582 Koersel, Belgium

KILLED BY DEATH. Volumes #2 through #4 (originals, not reissues) $30 each. Volumes #5 and #6 (the elusive Aussie ones that have not been reissued) $35 each. US postage: $2. Ryan Richardson/ POB 49984/ Austin, TX 78765

VIDEOS FOR CHEAP prices! Great quality and fast service. 120 min. of videos for $11. Avail, J. Biafra, Bikini Kill, Black Flag, Boris, Civ, DK's, Endpoint, Face to Face, Judge, Minor Threat, Shellac, NOFX, Op. Ivy, Quicksand, Rancid, Embrace, Riverdales, S. Weasel, Shelter, Snapcase, 7 Seconds, Misfits and more. Send 2 stamps for listing. Sell + trade. Huey P./ 4308 Oak Apt. S/ Kansas City, MO 64111

MAXIMUMROCKNROLL classifieds

FAMOUS HARDCORE OF PUNKLAND "zines." #4 Soldier Dolls $1.00 each postpaid. #5 Fatal Error, #6 Offenders, #7 Hates $2.00 each postpaid. #8 Early Mighty Sphincter $4.00 each postpaid. #910 Apocalypse Hoboken $3.00 each postpaid. All six issues for $7.00 (outside USA add $3.00 minimum for airmail). How to order: USA: payable only by US postal money order, available at your friendly local US post office only. Outside USA: payable only by same equivalent of IRCs requested only. Craig Hill, POB 987, San Carlos, CA 94070. No checks/ no cash. Eleventh anniversary deadline March 15th 1996.

FAMOUS HARDCORE Of Punkland T-Shirts. Punks spend their money on other punks and not corporate fat cats. T-Shirt reads "Famous Hardcore of Punkland zine Anti-EMI, Anti-Caroline Anti-Major label." T-Shirt printed black on white only large size only. USA $12. ppd-US Postal money order available at your local freindly post office. Outside USA $15. ppd. Send amount of IRC's to cover the cost. Only payable to: Craig Hill, POB 987, San Carlos,CA 94070 USA.—No Checks' —No Cash' MRR Believes in free Speech'

SINNER'S BIBLE! Kink! Satan! Vampires! Hallucinogens! UFOs! Comix! Tax Protest! Free Things! and more! Three measly bucks gets you this 80-page compendium of organizations dedicated to snubbing their noses at authority, letting their hair down and living the wild party! It's the most fun you can have in the mail. Send $3 cash, check or mo payable to Sticky Green, Po Box 27663, LA, CA 90027-0663.

HEY! HEY! HEY! Hey! Hey! Wanna make money and feel good about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store-keep 1/2 the money for yourself! It's fun, and all the dough goes to an AIDS center. Write! PO Box 53832/ Lubbock, TX 79453. (806) 794-9263.

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog: Lion's Mark Ind/ Box 1753/ Iowa City, IA 52240

BI/QUEER MALE, 24, cute, sincere, into anarcho-punk/hc, nature, making music, noise, cider. Looking for a guy with similar interests that is willing to relocate for long-term, caring, fun relationship. Will share pad. Photo if possible, with reply. AG, 10-700 Strasburg Rd., Suite #212, Kitchener, Ontario, N2E2M2, Canada.

I'M PUNKER THAN YOU! 'cause I got t-shirts from over 600 bands in stock. From obscure indies to corporate whores. Send 2 stamps for huge catalog. Lowest prices around! Punker Than You, 346 North Queen St., Lancaster PA 17603. Thanks!

A HISTORY OF CHICAGO PUNK is the book we're working on, and do we need help! Looking for photos, zines, flyers, records, old anecdotes and just about anything relating to the Chicago punk scene from the '70s up to the present. If you can help contact: Rocco Records, PO Box 14781, Chicago, IL 60614-0781.

19 YEAR OLD GUY in Louisville, KY, wants pen pals. Into the New York Dolls, Ramones, clothing, lipstick, and trashy movies. Interested in what is happening in your local underground music scene. Write to: Jason, 10717 Blue Lick Rd., Louisville, KY 40229.

THE EULENSPIEGLE SOCIETY needs women (men are ok too). Explore safe, consensual s&m and b&d in a friendly environment—cheap! predominantly hetero. non-profit. 18 and up. 212/ 388-7022.

HARDCORE/PUNK ZINE in the making. I've been listening to punk for about 10 years, heavily for about 6 or 7. And have collaborated a lot of ideas, one problem is that I need demo's, 7"s, etc. to review. I'm also interested in interviews and going to shows. Every band gets reviewed, and fuck off if I don't like you. Suggestions or anything, please write to: Stealth Ordeal, c/o Rick, 879 Liberty NE #17, Salem, OR 97301.

GOING TO ECUADOR in May: I could use any help or advice on bands, shows, hostels, record stores, co-ops, or other such stuff that goes on in Ecuador; especially within the Quito area. Contact me: Carin Luhrs, 95 Main St. #3, Keene, NH 03431 or cl@ keene.edu

FREE HBO, PLAYBOY! Showtime laid off Punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio shack parts very easy and fast. Send 10 dollars Cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed PO Box 157, West Sayville N.Y. I 1796

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under 13 bucks! Easy 7 step instructions anyone can do. Fast service you will recieve in two weeks guaranteed! Send well concealed Cash or M.O. for 10 bucks to Ed Duckfield PO Box 157 West Sayville N.Y. 11796

15 YEAR OLD MALE wants mail from punk girls and local punks. I'm into NoFX, Anti-Heros, Bouncing Souls, Propagandhi. I'll write back! Write: Chris, 11109 Stream View Ct, Great Falls VA 22066.

GOING TO BRITAIN this summer. We'll be all over. Need to know: good record stores (punk, ska, HC, rockabilly, etc), good clubs, good newspapers to find out about upcoming shows, where to get vegan food (shops & restaurants), good British bands to check out and anything else that's worth knowing. Thanks a lot! Jamie, 336 Hillside Ave, Holyoke, MA 01040-1702.

KID TESTED, SATAN approved. Bastardboy Superstar #3 out now with Hellstomper and Before I Hang. Also, an article by Jeff Skipski on the 1995 Antiseen European tour. Plus, the world renowned funny page! $2.00 to: Lee Hurst/ POB 353/ Bassfield, MS 39421. Issue #4 due in April, so send your crap for review.

LOOKING FOR BANDS, ZINES, ect ect to distribute. Please send samples for distr. and for zine reviews. Family Values, PO Box 67052, Topeka, KS 66667.

WEED RECORDS/ DARREN ROSS Distributors, Bands, Labels, Fanzines who have been ripped off, please contact us. We also need information on his whereabouts. We know of other labels, fanzines, and distributors who have been ripped off, but we need more evidence to get some real justice. Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 INW, England. Fax (44191) 2666073

CUSTOM SILK SCREENS ready to print. $25 ppd. Send black on white art + cash or MO to: Cleetus Adrian, 8412 Leo Ct., Ft. Worth, TX 76116-1401.

THE FOLLOWING ARE needed for Under 18 #3: comix, poetry, articles, music for reviews,bands for interviews etc. U18 #2 is out now, $1.00 +4-32¢ stamps gets you a copy-Varukers & more. 1215 Ronan Ave. Wilmas, CA 90744.

ULYSSES SPEAKS! I am willing to buy issues if you have them or I will pay for copies if you can't bear to part with them. Mathew Fauver, 2011 3rd Ave So #115, Minneapolis, MN 55404.

LOVES PUNK MUSIC- 19 year old girl wants some friends into the Addicts, Exploited, Vice Squad, Bikini Kill, Damned, Defiance, Final Warning, etc. I'll answer you back folks. Please write! Christine, Block 51 Lot 4, Lagro Subdivision, Vovaliches Q.C. Philippines, 1117.

THE PARTIAL TRUTH. Comics about real life. 20 Pages monthly $1ppd. Issue #8 early February. Derik Badman, 1007, Callowhill St., Perkasie, PA 18944. "Even If..." 64 page graphic novella collected from issues 3-7. $2.50ppd.

I TOTALLY LOVE getting mail, and this is my freebie attempt at getting more. If you're ever totally bored, I'd be totally appreciative if you'd write me (I'll even write you back). I totally love Screeching Weasel, over use words like totally, and can't spell at all, if that is any help. Kristina Ermine, 1415 Norhtridge, Austin, TX 78723-1824.

JESSICA KELLY PERINO- If you know where she is contact me or tell her to contact me. Ryan, 20730 Strathern Street, Canoga Park, CA 91306. (213)-739-3358-(message) or 225-4688-(direct).

14 YEAR OLD BOY, into all kinds of music, looking for lots of pen pals. No racists. I'll correspond with anyone else. Write to: Clint, 114 South 17th Street, Fernandina, FL 32034.

INTERNATIONAL PENPAL magazine over 32 pages. Ads from 77 countries. Swappers, mail traders, correspondence contacts and more. $5 for the latest issue. Kevin, POB 5461, Laurel, MD 20726.

THE COMMIE BEATNIK (moi), wants to write and trade tapes with you. I dig Olympian pop, noise and riot grrl stuff, revolution, folksy, and lots of intelligent or inane conversations. Write! 39275 Sutter Drive, Fremont, CA 94538.

S/M GRAPHICS still kicking in 96'. Fuck yeah, we have got the shit nobody else dares to print. Over 150 of the most brutally shocking t-shirts you'll ever lay eyes upon. Send one 32 cent stamp for more info. POB 10701, Bradenton, FL 34282-0701.

HEY ALL YOU SCUMFUCKS out there should do yourself a favor and write for our t-shirt catalog. It is over 60 pages chock full of sickness, filth and fear to scare the Bejeezuz out of normals. Guaranteed. Send a 32 cent stamp for info. S/M Graphics, POB 10701, Bradenton, FL 34282-0701.

35MM B + W PHOTO services - high quality, no censorship, process + contact sheet $5, prints: 5 x 7 $2 ($1 each add. from same neg.), 8 x 10 $3 ($2 each add.), sepia toning add $1 per print. Bands get in touch for volume discounts on 8 x 10 glossys, we cannot process XP-2 or Tech Pan films. B+W/ POB 558/ Danielsville, GA 30633

MAXIMUMROCKNROLL classifieds

SEEKING CORRESPONDENCE from all punks with anything to say. Put some spice in this grrls life. No racists, sexists, fascists, or pigs of any sort. I dig the specials, Free Kitten, Fifteen, Hagfish, Bikini Kill, hc porn, letters, pix, stories, and whatever is on your mind. Will respond to anyone that does the same. KC, 4136 South Fletcher Ave., Fernandina Beach, FL 32034.

16 YO KID into JChurch, Gameface, Blink-182, Parasites, and 88 Fingers Louis. Is looking for penpals to exchange new music with. Please send me artwork, poetry, or photographs of yourself. Mark, 135 Holly Lake, Jackson, TX 77566.

19 SXE LONELY, bored, depressed. Comix, tats, piercing, hockey, Starwars, Transformers, godzilla, Japanimation. Punk, HC, crust, oi, ska, grind, industrial. Social outcast, unloved. So alone, for 1&1/2 years. Can't trust anyone. Hate people! Please help lonely artist thru shitty life. S/M, B/D, torture, self-mutilation. Trade (tapes, patches, punk, videos, porn, comix, zines, etc) or just write. Chris Striegel, 8021 Crispin St., Phila, PA 19136.

TAPE TRADERS! Unreleased, bootlegs, live stuff, imports wanted. Regular releases too. HC, punk, oi, ska, grind, crust, industrial. Patches, pins also. Sale/trade: New Model Army. Love of Hopeless Causes CD. Best offer. Penpals also: Chris Striegel, 8021 Crispin St., Phila, PA 19136.

PHILLY GIRLS! 19 yo guy 150 companion, partial to dyed and/or part-shaved hair, non-trendy fashion sense, combat boots/docs, spiked leather, tats and piercings, etc. but whatever. White or Asian, no fats. Like S+M, B+D, torture, bloodletting, vampirism, scarring. Wanna pierce each other? Need someone to talk to? Friends, relationship, or encounters, your call. Chris Striegel, 8021 Crispin St., Phila, PA 19136.

WRITE ME! I'm 17, female, like Avail, 4Walls, Garden Variety, Snapcase, Lifetime, and tons of others. I also do a zine called Infectious and I'm working on #3 now. If you'd like to contribute, get my zine or just talk, please write. (Send $1 or some stamps for Infectious.) Ashley Wiberg, 1861, Duke of Gloucester St., Colonial Heights, VA 23834.

SHIRTS, CELTIC FROST and Motorhead on quality XL shirts, black w/white ink. $8 ppd. to: Aaron Morrissette, PO Box 362, Northbridge, MA 01535. Cash or MO no checks.

YO, YO, YO.. I'm visiting either San Francisco or Chicago this summer and I need a place to stay and someone to travel with, I'm into punk and hardcore. So be cool and write back. Corinne, 57 1st Ave., Apt. 3B, NYC 10003.

EVIL STICKERS for sale or trade. Rather recieve something in trade than money. EMB. Evil Girl patches: $1.50. Devil Head Posters: $1.50. Also looking for any items related to PeeWee Herman/Paul Reubens. Send SASE to M.C.A., PO Box 843, Winchester, MA 01890. Don't be boring. Also send contributions for a new zine in the making. Stay real.

17 YO drug free school boy likes Henry Miller books, Weston, J Church, Less Than Jake, Blanks 77, etc, and I'm starting an fanzine. I'd like you to send me contributions, writing, articles and stuff, and hey, I'm looking for pen pals too! If I sound like your cup of tea, write to: Mat, 162 Cornell Ave., Berkeley Hts., NJ 07922.

RAPID FIRE Magazine #13 interviews New Bomb Turks, Showcase Showdown, live/audio reviews, motorcycle info from Monster Rat, band photos, more! $2 cash to: RFM #13, Rd#1, Box 3370, Starksboro, VT 05487-9701. Wanted: Motorcycle writers. Send examples ASAP.

19 YEAR OLD NYC OI punk. Loves: Casualties, Misfits, Defiance, Oxymoron, Blitz, Fear, Public Nuisance, spiky hair, bondage pants, boots n braces, cult movies, David Lynch, cider. Hates: PC, hippies, homeboys, skaters, ravers. Looking for punks and skins from all over to write to and trade with, get drunk with, etc. Write to: Eddie, PO Box 629 Lenox Hill Station, New York, NY 10021.

OUT OF PLACE black punk in Dallas-Ft. Worth looking for punk-minded girls 17-24 for friendship. I'm into Slant 6, Heavenly, Pegboy, Jawbreaker, Minor Threat, Black Flag, Jesus Lizard, DRI, Kepone and Hole. Must be pretty on inside. Race does not matter. No racist or homophobes. Please save me from depression before it kills me! Send letters and photos to: Byron, 607 Betsy Ross, Arlington, TX 76018. Please hurry I'm waiting to mosh with you!

MIKE DIANA! Ultra-rare Baked Baby Jesus video (2 hours) plus Jerk-off video (2 hour) on one tape! Good quality, fast service. Send $20 plus an age statement (18+) to Joseph, 2020 Locust St., Apt. 2R, Philadelphia, PA. 19103

LEATHER ARMY BOOTS for sale! Size 4 men's (women's 62 - 7) Excellent condition, hardly worn, no rip-offs. $30 cash or money order to: Kathie Leck, 2020 Locllst St., Apt. 2R, Philadelphia, PA. 19103

BIZARRE VIDEOS! Horror, depravity, exploitation, martial arts, Japanimation, spaghetti western, giallo, Hong Kong action and punk films. Rare, uncut, inexpensive, good quality and fast service. Send 3 stamps for my list. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012

TWO FELLOWS, 23, will be ramblin' across this wacky nation of ours in July '96, with the Bay Area as the ultimate destination. Show us around your town! We're intelligent, witty, cynical, and naturally goofy; no illicit substances or alcohol required. Todd, P.O. Box 802282, Chicago, IL 60680-2282.

PUNK ROCK HAIR DYE! Semi-permanant, not tested on animals: Pillarbox Red, Apple Green, Turquoise, Rubine, Tangerine, Plum, Flamingo Pink, Ebony, Rose Red and Alpine Green. . Each pot $7ppd: Ruptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL198RY, England.

NO SANCTUARY K7 radio bimonthly broadcasts available on a 90 minute cassette. Underground information, tour news, new releases and punk gossip. #1 features a Varukers interview. Each edition $5ppd. or a year subscription $27. No Sanctuary, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL198RY, England.

BORED, LONELY, JADED, etc. Sound familiar? Got nothing better to do than read MRR classified? Then why not write to this pathetic 23 year old pop punk guy. I am into sarcasm, hating the 'scene', and generally trying to figure out what I am supposed to do next. Dylan, 2319 Kimball Place, Silver Spring, MD 20910.

FIGHT THIS GENERATION. New zine out now. Indie music and skateboarding. Submissions welcomed. Send 2 stamps for first issue. Po Box 5183, Glencoe, AL 35905

IMAGE-LESS PUNKS! I am possibly moving to Fairview Heights, IL in June 1996. I would like to meet a new friend in/around this area. I am also open to any suggestions of the more interesting things to do there. Please write. N.T. McDaniel/ 21 Fulton Ave./ Stewartstown, PA 17363.

14 Y/O PEE GIRL is sick of falling in love only to have it blow up in her face. I like Bikini Kill, Taco Bell food, Hole, Butt Trumpet, and Hilary Clinton. (I don't care what anyone thinks of her.) I dislike sexists, the dumb fucks in my school, rap, gym class and my ex-boyfriend. Only nice guys and cool girs need reply. Holly/ 40 Dina Lane RFD#3/ Norwich, CT 06360.

MALE WANTED, 18-20 for pen pal and key pal/cyber pals on the Internet or regular mail. Trade pics, find common interests. Write to: Ricky, 2442 Fillmore St., box 183, San Francisco, CA 94115. Tour guide, trave host. Skateboarders + jocks welcome! pwrrangers @sfbayguardian.com.

DOES ANYONE KNOW where is the place of records jacket (inside pic as well) for the Replacements' "All Shook Down?" And I'll be there (Minneapolis) on Apr. Write me!! Naomi, 22 Greener House, Clapham rd., Est. London, SW4 6ND, UK

18 YEAR OLD WANTS male & female pen pals for correspondence etc. I like: G.B.H., Subhumans, Bouncing Souls, Screw 32, Crass, Submachine, Casualties, Damned, & Angelic Upstarts. Also into H.P. Lovecraft & Scorsese movies. will answer all letters. Alan Sjoberg/ 6121 Collins Rd. Lot #40/ Jacksonville, Florida 32244

T-SHIRTS FOR SALE - Negative FX lp cover (dbl sided -large FX on back)/ Antidote - Thou Shalt Not Kill ep cover (2 col)/ Rorschach - test & logo (red on white)/ Siege - skulls & logo..Z575/ $11/$12 Brian/ POB 65/ Wallasey/ L45 3QE England

HYPNOSIS TAPES on astral magic, chakra balancing, self-hypnosis, pain control, stopping smoking, and weight loss for $12.00 ppd. Also astrology charts and magical items available, for a list of products send a sase to: Professional Hypnotherapy/ POB 3808/ Pinedale, CA 93650-3808 or e-mail us at loebs@vallenynet.com make checks and money orders payable to Professional Hypnotherapy.

I'M NO MOLLIECODDLE. Hobbies include terrorizing pedestrians, stealing coffee from WaWa, and wondering why everything sucks. Schlong are way cooler than me. Freight trains are good, as is beer, the Rip Offs, Zeroes, and Neil Diamond. Send me whatever and will send lots of nonsense in return. Schizophrenics, petty criminals and geeks of all sorts encouraged. Jeff/ 2013 Pine. St./ Philadelphia, PA 19103

THIS OLD GIRL has moved. Still into: The Casualties, Varukers, Blatz, 999, Naked Aggression, The business, 4 - Skins, Filth, Dirt, Sham 69, Choking Victim, Aus Rotten, Los Crudos, Pist, Damned, Mankind?, Blanks 77, Quincy Punx, Cramps, Vice Squad, Chaos UK, Nausea, Red Alert, X-Ray Spex, etc. Enjoys: B-movies, horror and smut, Japanimation, photography, body art, cider, cheap shows, making clothes, hanging about, playing bass, and traveling to a city near you. Heidi Idieh/ 120 East 11th St. Apt. 1A/ New York, NY 10003. Cheez from Ohio, where are you?

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, bondage, S-M. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for leather ware? Guaranteed highest quality at low prices. Custom orders also made. Send one .32 stamp for catalog to: B.Leather, 3217 Wilmington Pk. #19, Kettering, Ohio 45429

SEATTLE! I'm moving to Seattle in late May. Please write soon. I like visual arts, dumpster diving, thrift stores, and spending time with you. Eric B., P.O.Box 140, San Benito, TX 78586. (Amy W. rules!)

1" BUTTONS Send your black and white art and I'll reduce it to fit the button face. I print with black ink on white paper unless specified otherwise. $25 per 100 buttons-$100 per 500. Send check or money order (or questions) to Christian Carter, PO Box 1662, Bloomington, IN 47402

26-YEAR-OLD art student/military brat seeks correspondence from punks in S.F., Pasadena, Chicago, and Minneapolis for near-future travels. Into indie movies, Cap.Casualties, Hammerhead, etc. Anyone write! Ben, 900 Willowwood #28, Denton, TX 76205.

T-SHIRTS of the "Punk & Disorderly In 1995" festival for sale which saw the reunion of punk rock legends Anti-Pasti, Special Duties and One Way System with Charge 69, Capo Regime and The Lurkers also on the bill. Two sided. Red & white on black. Great design. Specify L or XL please. Send $8 + $3 postage to Johan Van Mieghem, Postbus 46, 9050 Ledeberg 1, Belgium.

IRON-ONS DECALS. PacMan, Smurfs, Mr.T, old rock bands, too many to list. Send $5 cash for 8 decals assorted. Send to, Jake, 106 St. James Place, Glenolden, Pa. 19036.

I'M SO FUCKIN bored! 20 y.o. punk-as-fuck girl looking for pen pals and any form of excitement. I'm into: Defiance, Deprived, Assrash, Crass, Dirt, Misery, Swingin' Utters, Queers, Pink Lincolns, Operation Ivy, blanks 77, MU330, Cocksparrer, Anti-Hereos and various other punk, ska and oi; going to shows, reading different comics, zines and books, playing pool, skate boarding, and cute "punk rawk" guys. I'm not into: drugs, government, racism, fascism, homophobia, sexism, religion, ignorance, drunk-punx or other wastes of time. If you want to write to me: Jenocyde/ 18008 Rosetta/ Eastpointe, MI 48021

DEPRAVED anti-social loner into The Punk and Paranormal. Punk: Oi!, Blitz, Misfits, Adicts, Partisans, Ramones, Abr.Wheels, Casualties, Cramps, etc. Paranormal: Anything and everything, especially UFO and alien stuff. Also into cheezy movies, Vampira, and Nightmare Before Christmas. If you're into any of this crap write me: John Slater Apt #1~ 594 16th Street, Brooklyn NY 11218

10 THINGS #12 out now! It's 56 full-sized pages and has Neurosis, the Drags, the VSS, Lunachicks, DOA, the Vandals and loads of columns, scene reports and reviews. $2ppd US from 1407 NE 45th St. #17, Seattle-WA 98105

MIKE SIN (aka Ike Slovak), formerly, still?, of Chico, CA. Please write. Anyone with info contact me. I still have your book and a confession to make. Amelia, 1496 Old Ford Road, New Albany, IN 47150-1865

SKA/PUNK SHOWS flyers and posters wanted whatever you got or can get, I want it. Watch for Slackjaw "Hangover" demo out on Speed Dealer records soon. No scene or sex here so send whatever you can, tapes, letters, zines, women, large cases of cash, or narcotics. Favorite bands-Op Ivy, Everready, Screw 32, Swingin Utters, and Citizen Fish. Send to: Stephen, 5640 Polo, Wichita, KS 67208.

EUROPEAN PUNKS - Myself and a few friends are going to Europe in June. No concrete plans yet so please write with advice on places to sleep, eat, transportation, etc. All letters will get a response. Kevin, 793 Fiegel, Sulphur, LA 70663.

20 YEAR OLD LOSER looking for penpals into Joy Division, Dead Kennedys, X, tattoos, LSD. I will write to everyone, if anyone has any Feederz albums can you get in touch, I'll pay you if you can copy them. Jose, 709 Kane Dr., Las Vegas, NM 87701.

PUNK AS FUCK!! Cheap as fuck! United Underground Mail Order Distro- hair dye, jewelry, make up, incense, oils, bondage gear, erotica, some tees, bumper stickers, and novelty items. Send $2 (cash or postal money order) for list, catalog available soon. Send $2 and 50-word description for upcoming music/personals classified zine. Write: United Underground, PO Box 22, Shangaloo, LA 71072.

HEY-A!! 16 yr. old punkarella moving to New York City for the summer. Looking for people to hang out with/ show me around/ pen pals. Either way, just write! I like Tribe 8, Jack Acid, Blatz, Mukilteo Fairies, Naked Aggression.. Yer pix gets mine. P.S. No racists or homophobes! Joice c/o Sassy, 2148 Montebello Twn. Ctr., Montebello, CA 90640.

PUNK STORE looking for a reliable supplier for stickers, patches, buttons, T's, bondage pants, and other punk stuff. We buy in quantity and support the D.I.Y. scene. Call or send catalog of your stuff. Angry Young & Poor, 140 N. Prince St., Lancaster, PA 17603. (717)397-6116.

SCREEN-PRINTING diy run business would be happier than a fly on shit to do your band or label's shirts. Good work done on high quality shirts for a fair price. Call Tommy at (716)372-8594 or send art to: On Your Back Screen Printing/ 107 Gardiner Ave./ Olean, NY 14760

IS IT A FACT that every female is mostly concerned with their hair, clothes and makeup and are afraid of getting hurt and dirty? I think so. Prove me wrong! Any females who are more into their music, sports or hobbies rather than their appearance, write me: C. Curtis/ 580 E. 91 St./ Brooklyn, NY 11236

TOURING BANDS!! My name is Roo. I live in Olympia, WA. I want to roadie with a band this summer. I'll work for free in exchange for the free travel. I work hard and I'm easy to get along with. Contact Roo at: 1323 10th Ave. SE/ Olympia, WA 98501. (360)754-9431.

ZINE EDITORS: I can't afford to send promos to all of you, but send me proof of your existence and I'll send you Probe Records releases at cost. Please review, mention, or slag this stuff as you please. Your Mother CD and 7" comp. for $5ppd. Throw in another two or three bucks for a copy of Probe #5. No more straight zine trades unless yours is also 100 pages. Check to: Aaron Muents PO Box 5068, Pleasanton, CA 94566 (510)278-3741

HELP! I'M RUNNING AWAY from home and I need to stay at your house. If you live in Berkeley and can provide a floor for me to sleep on for a long time, it would be great. I'm 15, male, not straight edge, play the guitar really well. If you can help out, please write me soon. Include phone #. Mat/ 2110 Sun Circle/ Fultondale, Alabama 35068. Thanx.

19 YEAR OLD PUNK chick mad at the soap opera that punk has become. I'm boy crazy and not afraid to admit it. Would like to get in touch with punks from all over. Write to: Fiona Fabulous, 114 Ingham Hill Rd., Old Saybrook, CT 06475

LOOKING FOR PEOPLE to travel with sometime after March '96. Also looking for people who can help with places to stay and info about their area. Christine/2809 SW 29 Ave/Cape Coral, Fl 33914. Include phone # if possible.

HORNY SKIN, wants only fine girls because we are Aryan elite! Just Kidding...all are welcome to write: Benny Skin, 71-986 Eleanora lane South, Rancho Mirage, CA 92270. P.S. Satan is my toilet. You can feed him too!

FREE HBO, PLAYBOY! Showtime laid off Punk cable worker tells all. Build descrambler for under 13 bucks, with 7 radio Shack parts very easy and fast. Send 10 dollars cash or money order payable to: Ed Duckfield, for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed, PO Box 157, West Sayville, NY 11796

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SIDEKICK zine needs your help! Send articles, interviews, stories or stuff you want reviewed. Cover art too. Send whatever the fuk you want to: Haley/ 19303 86th Ave. W./ Edmonds, Wa 98026

BORED YOUNG PUNK girl wants mail. Will respond to all. I like all sorts of punk/ ska - no shit, and want any info on Blatz. Stuck in high school w/ no good scene around: Haley/ 19303 86th Ave. W./ Edmonds, Wa 98026/ USA

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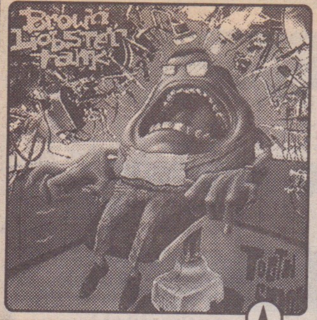
TWO 17 YEAR OLDS, male and female travelling the U.S., mostly the big cities and we need places to stay. Anything's appreciated. We're into Crass, Subhumans, anarchy, and doing stupid shit. We're against fake, religious, and patriotic people. If you can help write soon! Derek, 1 Karen Ave., Derry NH 03038. Help us out, Thanx.



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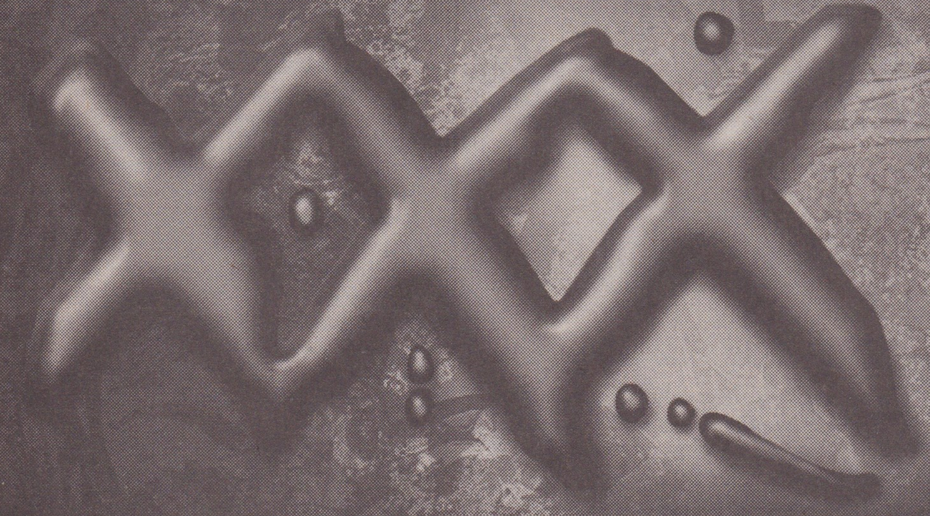

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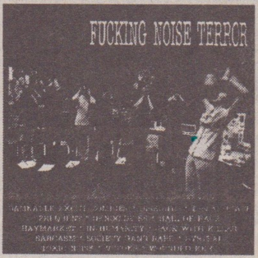

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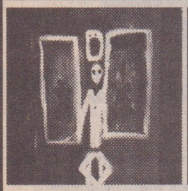

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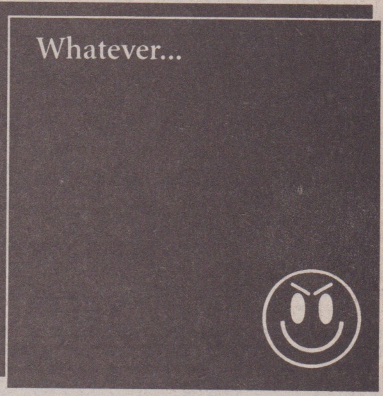

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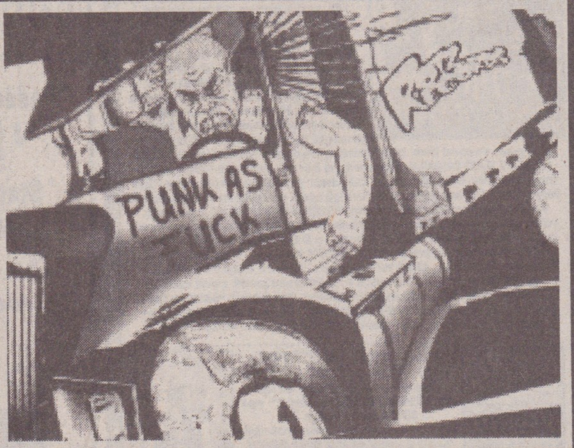

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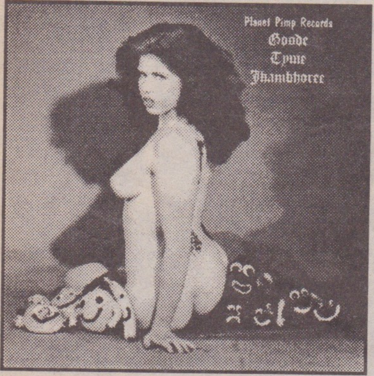

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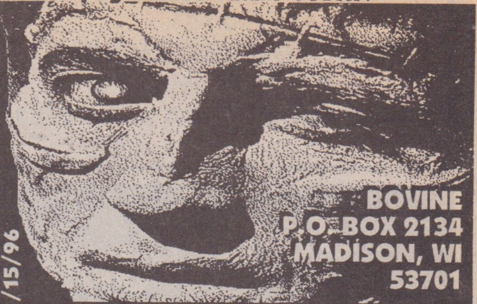

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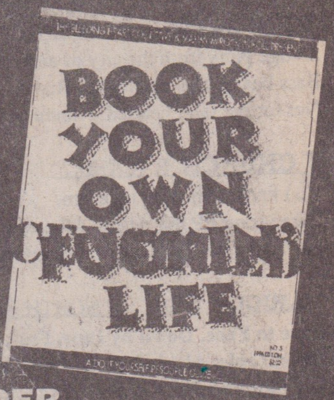

DO-IT-YOURSELF RESOURCE MAGAZINE
#5, 1996

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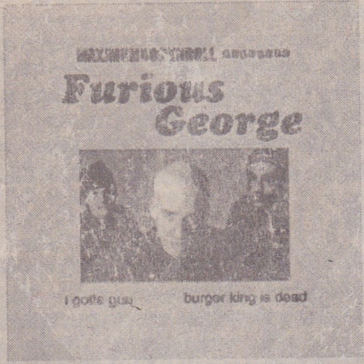

George Tabb always says "punk rock" to everything. Now he's putting his mouth where his mouth is.

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wer is flickering on and off. There is a whiteout in some areas (it's snowing so heavy you can't see anything), but I guess that's just w
nperature dropped to below -30 degrees Celsius this evening. One could wonder who in their right mind would like living here? A pe
band quite proud of their home province. With a tight heavy sound that is quite their own, they are quickly gaining a following in a s
y "brick by brick", it is quite possible that they are doing just that. If the game is calle hardcore, then Third Degree are the new pla

s player, and generally keeps time for all of us.
ks and this is his first band. We are really lucky to have him.
xperience from previous local bands like NHI and Countercharge.
writing the music. He is 6'4" and Pat is a dwarf in comparison.

Yeah, around six months. Wait, I forgot July, seven months. One month before summer holidays '95.
dules here when we jam and play. I'm 21 so it's not too bad, but Graeme's 18, while Brett and Curt are both 16 so we have to deal with school and o

ng feelings about dancing/slamming/moshing, do you?
e us, I think as long as they know what they are doing and there are no thugs beating anyone up it's cool. The more energy a crowd gives us the
called "body surfing" grunge trend. I don't like trying to dance and getting a boot to the head.
it's fun and people can do it if they want, as long as they aren't jerks about it. Respect each other out there.
h the bands. I know I play better and am more into playing when people are dancing. I feel like a monkey in a cage that everyone is watching
re pressure to perform perfectly rather than just having fun.

emes you try to get across?
. First is the scene, and how I believe that we should start supporting it once again, and supporting those that are in it for the
oing anything to get it active, like starting a band, a zine, or simply going to shows. Whatever it takes. Secondly, about
it's our scene, our streets, our bodies, or our spirit, we have to regain respect. Like it says on our shirts, "Ignorance is
lity, Liberty". I think if people started to respect those four values, we all would be a lot better off. The third thing
aying with Brett. It's basically introspection; looking inside myself and dealing with things I feel like hurt, anger,
sometime just about being frustrated at nothing. At least it's honest.

striving for now,
to) in the future?
any "sound", just
bass. I know what
e, so hopefully we
sound too deathy

e since we've been

ore room to expand
ical simple 4 chord
s and try new beats

what we are doing

st do our own thing
o make a bunch of
n't know.

her been stigma-
thugs or "X"ed up
s about this, and

I hate prejudice and
out the window. A s
while, and
neces-
a

THIRD DEGREE

Gra
write d
Pennywise,
of course, even
case, if somethin
or do something so
band.
Pat: Actually, most
make me upset, b
howling away lik
Curt: It's not inte
Brett: That sort c
ignore.
Graeme: It's not
tempo song whi
Pat: Yeah, that's
MRR: What's up
Pat: I got that from
confused about someth
took a couple seconds to read the back, they
things I believe.

MRR: I know you sometimes puts on gi
whole?
Pat: I started a local group called Youth Cor
groups, and put out the occasional leaflet o
at our community radio station called "Mo
Graeme: I design artwork for other band's t

help Pat at the radio show, answering the "request line".
Curt: Just go to shows and play with the band I guess.

MRR: What have you put out music wise?
Pat: Lessee here, we have one song on an upcoming compilation of new and old Saskatoon punk bands, and we pu
Front cover. That's about it right now, but we've been writing a lot of cool stuff lately that we want to record and p
to nowhere to get any pressed, we may have to do a split cassette with some other band.

MRR: Do you want to talk about New Anthem?
Pat: Basically it's a little scene-support project that sometimes puts on shows, puts out small scale recordings, distributes mus
heavier punk and hardcore bands who have a positive message or support the same values as mentioned before. We also distribut
New Anthem, music and information can steer people in the right direction. Too many kids nowadays are being recruited by Nazi gan
unity, and brotherhood in a more positive way. We do what we can when we have the cash to do so, I'm not working right now so New A
independent, so we take things as they come. We have next to no music right now but lots of shirts (Third Degree Brotherhood, Youth Core, Sas
n also get that fine Third Degree 10 song demo for 5$.

hat's it. If you want to get hold of the guys for demo's interviews, stickers, etc. write them at PO Box 7936 Saskatoon, SK, S7K 4R6,
tient SASE. They'll tape you a copy.